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# THE ROMANIC REVIEW

FOUNDED BY  
PROFESSOR HENRY ALFRED TODD

A QUARTERLY JOURNAL

DEVOTED TO RESEARCH IN THE ROMANCE  
LANGUAGES AND LITERATURES

Edited by  
JOHN L. GERIG



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# **THE ROMANIC REVIEW**

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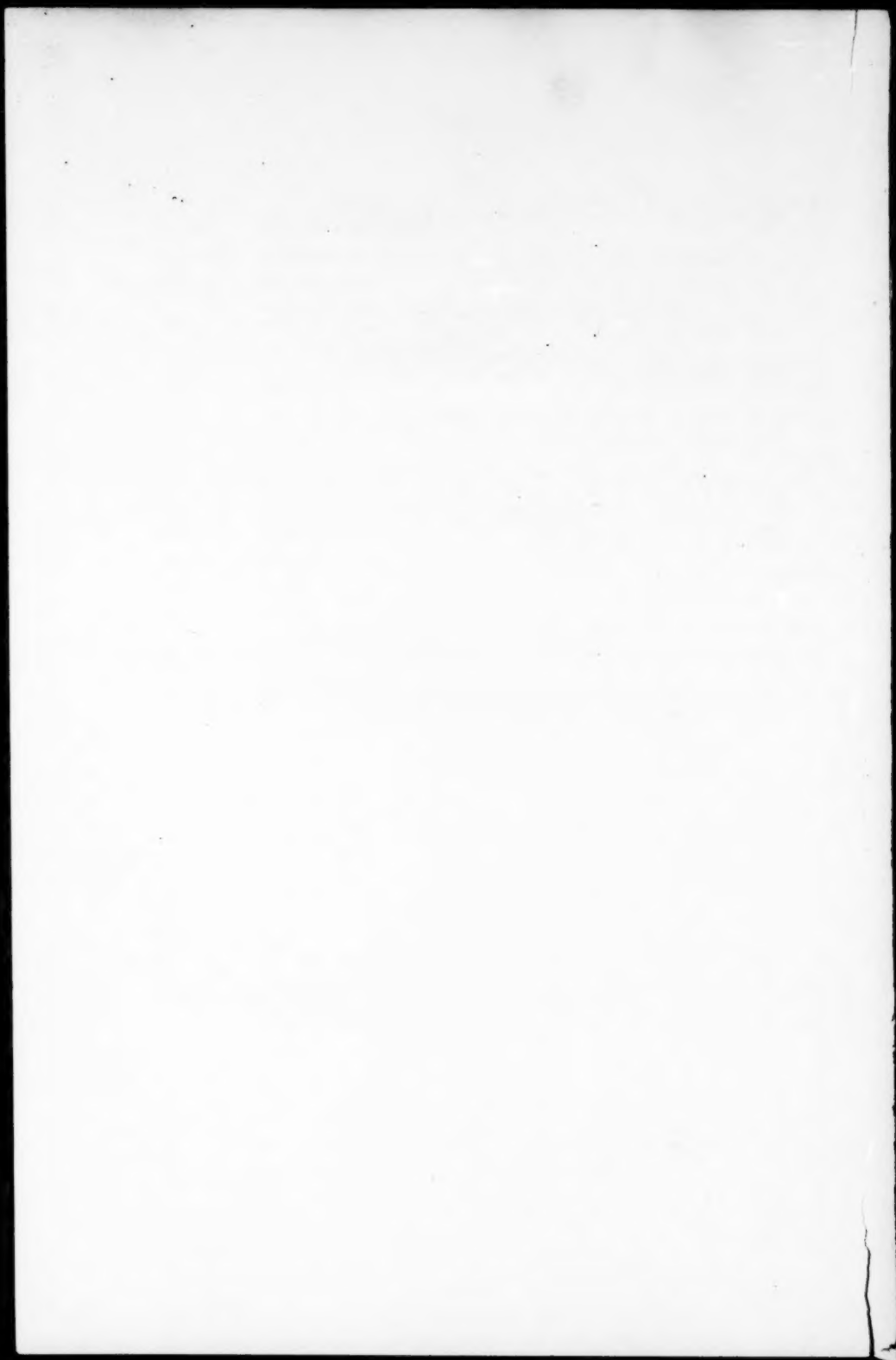
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La Revue Anglo-Américaine est entrée en Octobre 1930 dans sa huitième année.

Seule revue française consacrée uniquement aux questions de littérature et de civilisation anglaises et américaines, elle paraît en 6 numéros d'au moins 96 pages, dont chacun contient des articles de fond, des notes et documents, des comptes-rendus, faits par des spécialistes, des livres importants publiés en Angleterre, en Amérique et en France, une revue des revues anglaises, américaines et françaises, et un bulletin signalant les faits principaux qui peuvent intéresser les français qui s'occupent des questions anglaises et américaines.

La Revue Anglo-Américaine a été conçue pour permettre de se tenir au courant du mouvement littéraire et du mouvement des idées en Angleterre et en Amérique. Elle s'occupe des grands auteurs classiques, discute les travaux d'histoire littéraire et linguistique, mais en même temps elle est très ouverte aux tentatives les plus récentes des auteurs contemporains et des jeunes, avec lesquels bon nombre de ses collaborateurs sont en relations personnelles.

Un des plus éminents historiens anglais de la littérature, écrivait dernièrement: «The articles seem to me of a surprisingly high standard». Les revues américaines citent ses articles et ses comptes-rendus, et la considèrent comme une des plus importantes revues littéraires d'Europe. La Quinzaine critique et littéraire (25 Mars) constate que la Revue Anglo-Américaine contient «une masse de compte-rendus très bien faits et indispensables à classer dans les archives d'histoire littéraire». D'Angleterre, d'Amérique, d'Allemagne, de Pologne viennent les appréciations les plus flatteuses, et certains romanciers anglais, certains poètes américains ont bien voulu écrire à la Revue Anglo-Américaine qu'en aucune revue de leur pays ils n'avaient trouvé une compréhension plus éclairée de leur œuvre.

En 1929-1930 (l'année commence avec le n° d'Octobre) la Revue Anglo-Américaine a publié 19 articles de fond; 9 notes et documents (dont plusieurs inédits importants d'auteurs anglais); 190 comptes-rendus de livres, plus 42 notices plus brèves; 191 analyses de revues ou de journaux; 37 articles dans le bulletin.

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# THE ROMANIC REVIEW

VOL. XXV—JANUARY—MARCH, 1934—No. 1

## THE MAIN SOURCE OF SCUDÉRY'S *LE PRINCE DÉGUISE*:

### THE PRIMALEON.<sup>1</sup>

THE sources of Scudéry's popular *Prince déguisé* offer an intriguing problem for the genesis of the romanesque tragi-comedy at the time of Corneille's *Cid*. In a previous publication,<sup>2</sup> I have pointed out that for his "belle intrigue" he had amalgamated motives from many sources: from Juan de Flores he took the law condemning the more guilty of two lovers, from the *Orlando Furioso* he adopted the final duel, from Sorel's *Francion* he borrowed comic scenes, and he did not disdain the commonplace literary motives disseminated in the literature of his day. Furthermore I showed,—and this is perhaps more important from the esthetic point of view,—that he elaborated a variation of the courtly *Cid* theme, which he might have known through various sources as, for instance, Feliciano de Silva's *Florisel de Niquea* of the *Amadís* series, where the theme of Love versus Hatred is already clearly developed.<sup>3</sup> Scudéry's heroine, the Princess

<sup>1</sup> Part of a paper read before the Modern Language Association at Yale University, December, 1932.

<sup>2</sup> *Georges de Scudéry, "Le Prince déguisé," Republished with an Introduction*, N. Y., Publications of the Institute of French Studies, 1929; *The Novels of Juan de Flores and Their European Diffusion. A Study in Comparative Literature*, *Idem*, Comparative Literature Series, 1931, pp. 203-211.

<sup>3</sup> The composite nature of Scudéry's sources as to detail has since been corroborated: Professor M. Schlauch has pointed out that Scudéry may well have had in mind John Barclay's novel, *Argenis*, while composing his play: "From Barclay's romance Scudéry seems to have taken the heroine's name (Argenis: Argénie) and the localization in Sicily; possibly also the hero's name (Poliarchus: Cléarque) and his appearance in disguise" (*ROMANIC REVIEW*, XXII, No. 3, 1931, p. 238). This suggestion was expanded by Professor A. Steiner, who pointed out that "Policandre," the assumed name of the hero, was directly reminiscent of Barclay's novel, and that the name of the high-priest, Anthenor, was borne by a character in the *Argenis* (*Juan de Flores, Barclay, and Georges de Scudéry*, *ROMANIC REVIEW*, XXII, No. 4, 1931, pp. 323-324). Professor H. C. Lancaster has suggested that Scudéry may have derived minor details of his plot from the *Astrée*, "where he could find parallels for the fact that the hero is a Gaulois, for the snoring *gouvernante* (III, 5), the bribing of the jailor, the heroine's escape from prison by the help of an attendant who takes her place, and the claiming of a reward for offering up one's self as a criminal" (*A History of French Dramatic Literature . . .*, Baltimore, 1929, II, p. 482).

Argénie, passes through the same psychological crisis as Chimène.<sup>4</sup> The *Prince déguisé* drew upon one of the intermediaries of the courtly *Cid* theme,—possibly upon the *Florisel de Niquea* romance,—although I made sure to state that this novel should be considered only a *link* in the evolution of the *Cid* tradition, an example of the combination of motives that led to Guillén de Castro's masterpiece, and consequently to Corneille's triumph.<sup>5</sup> This caution was justified: this embellished *Cid* theme of romance is already found amply elaborated in a Spanish novel of chivalry, the *Primaleón* of 1512. There we find the main theme of the *Prince déguisé*, the episode of a high-born prince disguised as a humble gardener in order to win the lady of his choice,—the central situation as well as the principal parts of the plot of Scudéry's play. He has reproduced so closely all the main and subsidiary themes and situations of this romance of chivalry, that there can be no doubt that it is the principal and direct source of the *Prince déguisé*, though for some details he borrowed color from other works within his reach.

For the sake of clarity the complicated plot of Scudéry may be analysed as follows: 1) the main plot, consisting of the disguised prince-gardener theme, based on the *Primaleón* as I shall explain further on; 2) a related episode from the *Primaleón* grafted on it,—the *Cid* theme, according to which the lady, to avenge her father's death, offers her hand in marriage to the one who brings her the head of his killer.<sup>6</sup> This "adored enemy" himself offers her his head, and at the same time hands her his sword, so that

<sup>4</sup> Professor R. Bray has stressed, and rightly so, that to the audience the *supposed* murder of a father and the *real* murder of a father are quite different; that the innocent supposed murderer commands sympathy, whereas Scudéry, at least, might have thought that the real killer of his beloved's father was hardly excusable in pushing his suit. Historically I agree fully with Professor Bray, for Scudéry felt himself justified to criticize the morality of Corneille's Chimène, calling her "impudique, prostituée, parricide, monstre." Nevertheless, may I not suggest that *artistically*,—a point of view which Professor Bray evidently shares,—the audience had the same sympathy for Rodrigue as for Cléarque, the "Prince déguisé"? Dramatically, the pathos of the *Cid* was greatly heightened by the dire expiation of the hero, who killed only out of a sense of duty and honor, and in order to feel worthy of his lady. His torments both before and after the deed, his complete abnegation of self for a social code superior to any individual, resulted in an intense human tragedy, of beings at odds with superior forces, Love and Duty, whereas Scudéry's *imbroglio* remains only a pleasing disentanglement of misunderstandings of which the audience could foresee the outcome from the start. The interest here lies rather in the superficial "inside information" of the spectators, who await with curiosity the effects of the "mystery solution" on the supposedly unwitting actors, whereas in the *Cid* it rises from the inevitable internal conflict of the protagonists. Cf. Professor Bray's review of *Georges de Scudéry, "Le Prince déguisé,"* in the *Revue d'Histoire littéraire de la France*, XXXVII, 1930, pp. 448-449; H. C. Lancaster, *A History of French Dramatic Literature . . .*, Part II, Vol. I, p. 143, note 2; Professor Bray's review of this work in the *Revue d'Hist. lit.*, XL, 1933, pp. 126-127.

<sup>5</sup> B. Matulka, *The Cid as a Courtly Hero: from the Amadis to Corneille*, N. Y., Publications of the Institute of French Studies, 1928.

<sup>6</sup> In this case, the "killer" is the son of the knight who had engaged in the fatal combat, for we have here a transmission of blood guilt. See the more detailed discussion of the *Cid* theme following.

she might appease her wrath by beheading him;<sup>7</sup> and 3) the secondary sources:—the borrowings from Juan de Flores, Ariosto, the *Francion*, and several other themes of lesser importance.<sup>8</sup> The present study deals with the hitherto unnoticed main source of the *Prince déguisé*,—the chivalric novel *Primaleón*.

*Summary of the Prince déguisé.*

To bring out the close parallel between the *Prince déguisé* and the *Primaleón*, we may briefly recall the outline of Scudéry's play, so typical of the 1629-1635 period in France: The Prince Cléarque of Naples, disguised as a gardener, attempted to win the hand of the Princess Argénie, daughter of Rosemonde, Queen of Sicily. This ambition, however, was difficult to achieve, for he was reputed to be the murderer of Argénie's father. This unfortunate king had been defeated in battle by Cléarque's father and, as a prisoner, had died of a broken heart. It was rumored, without any foundation, that he had been poisoned by Cléarque, and therefore, upon the king's death, the Queen had put a price on his head. In spite of the danger which he thus courted when he entered his enemies' land, he could not live without seeing the Princess. Instructing his followers to remain in hiding with costly jewels and arms in a near-by village, the Prince donned the humble costume of a peasant, and boldly offered his services to Rutile, the Queen's gardener. Playing upon his avarice, Cléarque (who now assumed the name of Policandre) feigned that he knew the secret of rich treasures buried in the royal garden and that, at night, he could unearth these with incantations under favorable auspices. He offered to share these jewels, and the gullible Rutile eagerly welcomed him.

Now, Cléarque had sought entrance to the royal garden because he knew that it was Argénie's favorite haunt. He soon attracted her attention for she was amazed at his bearing and at his gallant speech. Who but a courtier could tell her that "the flowers display their colors only to please the most beautiful eye in the world?" When she turned to the fountain to drink from its limpid water, Cléarque-Policandre begged her to accept a beautiful goblet encrusted with gems which he promptly brought her. Again surprised that such a lowly gardener could possess so costly a cup, she was satisfied only when she learned of its origin:—how he had won it as a prize at a poetic contest. In obedience to her wish, he recited the *Stances* which had crowned him victor, veiling in his verses his own love plaints.

<sup>7</sup> Cf. the Head and Sword Motives in Guillén de Castro and Corneille.

<sup>8</sup> These secondary sources should by no means be minimized, for they are precisely the innovations in the main theme that lent the play its novelty in the estimation of Scudéry's contemporary audiences. They all contributed to the "well-constructed" plot of which the author was so proud.

In the meanwhile, the gardener had so overcome the Princess by his grace that she could no longer find rest. One night, after making sure that none of her ladies-in-waiting perceived it, she went out into the garden with a single confidante, Philise. There the gardener was waiting to see her, pretending to be searching for treasure. So wan had she grown, so sad in mood, that her maid now begged her to reveal the cause of her malady. After many sighs and vacillations, the Princess confessed that she had fallen hopelessly in love with that "squire of low degree." Philise, though startled at the news, nevertheless approved of her mistress' choice; she was convinced that he was a prince in disguise. As Argénie debated whether to confess her love to him, Cléarque himself, who had been listening to this conversation, came forward to reveal part of his secret: she was right in believing him of high rank, for his parents were to leave him nothing less than a scepter. He continued that he had travelled there only to win her love, and that "he was hoping while fearing, and living while dying." Afraid of staying longer, Argénie promised to see him again on the following night.

In the meanwhile, however, the wife of the gardener had also fallen a victim to Cléarque's charms, but when he only spurned her, she spied upon him to learn his secret. She was thus present to overhear their conversation, and to avenge herself, reported it to the Queen. Greatly angered, she ordered the lovers to be seized at their rendez-vous the following night, and had them cast in prison to await punishment. They were to be judged according to a law which decreed that if a princess loved beneath her station, the more guilty of the two lovers in arousing that illicit passion should suffer death; if both claimed guilt, the dispute would have to be settled by a tourney. Both managed to escape from their prison by bribing the jailors, each fighting as the champion of the other without the other's knowledge. Cléarque of course overcame his adversary, and his victory thus saved Argénie.

But now Cléarque-Policandre had two death sentences on his head: the first as the murderer of the former king, and the second as the lover of the Princess, since his champion had been defeated. However, the first decree had also provided to bestow the hand of the Princess on the man who brought her the head of Cléarque. He therefore revealed that he himself was the supposed murderer, but professed his innocence, nevertheless offering his head to satisfy her vengeance. The Queen remained in a dilemma, caught in her own decree. She was honor-bound to give her daughter's hand to the very enemy she had been seeking, since he had fulfilled the terms. Touched by their constant and magnanimous love, she found a verbal

solution for her difficulty: she sentenced the fictitious Policandre to death, and bestowed her daughter's hand on the valiant Cléarque.

\* \* \*

Before comparing this plot to that of the *Primaleón*, its principal source, it may not be superfluous to point out that Scudéry must of necessity have been acquainted with this Spanish novel of chivalry. It appeared in 1512<sup>9</sup> as a sequel to the popular *Palmerin de Oliva*, and soon became widely diffused in France, so that the romanesque preferences of Scudéry found ample resources on which to draw from it. In 1550 the First Book was translated, and three issues appeared in Paris. The successive publication of the Second and Third Books probably preceded the reprinting of the entire work. At least twenty-five editions, either partial or complete, were issued in French between 1550 and 1618,<sup>10</sup> whereas at the same time at

<sup>9</sup> *Libro segundo del Emperador Palmerin en que se recuentan los grandes e baxañosos fechos de Primaleón e Polendos sus hijos e otros buenos cavalleros estranjeros que a su corte venieron.* At the end: "Fué trasladado este segundo libro de Palmerin llamado Primaleón y ansimesmo el primero llamado Palmerin de griego en nuestro lenguaje castellano y corregido y enmendado en la muy noble ciudad de Ciudad Rodrigo por Francisco Vázquez. Emprimido en la muy noble y leal ciudad de Salamanca a tres dias del mes de Julio. MVXII años." It has been attributed to an anonymous woman writer of Burgos, who is said to have been assisted for the descriptions of battles by her son, and also to Francisco Vázquez de Ciudad Rodrigo. Cf. H. Thomas, *Spanish and Portuguese Romances of Chivalry*, London, 1920, pp. 96-100. Many Spanish editions followed the first: Salamanca, 1516, Sevilla, 1524, Toledo, 1528, Ciudad del Senado Veneciano, 1534, Sevilla, 1540, Medina del Campo, 1563, Lisboa, 1566, Bilbao, 1585, another, 1588, Lisboa, 1598. Cf. Palau; H. Vaganay, *Les Romans de Chevalerie italiens d'Inspiration espagnole*, in *La Bibliofilia* (Firenze), vol. IX, 1908, pp. 121-131; vol. X, 1909, pp. 121-134, 161-167; H. Thomas, *op. cit.*

<sup>10</sup> The numerous French translations were apparently based on both the Spanish version and the Italian translation, as we may gather from the title of the first French translation of 1550: *L'Histoire de Primaleon de Grece continuant celle de Palmerin d'Olive Empereur de Constantinople son Pere, naguere tirée tant de l'Italien comme de l'Espagnol et mise en nostre vulgaire par François de Vernassal Quercinois.* A Paris . . . Estienne Groulleau, 1550. In the same year the translation was issued with two other imprints: "Paris, Vincent Sertenas," and "Paris, Ian Longis." It was republished in Orléans, Paris and Lyon in 1572; Lyon, Pierre Rigaud, Lyon, Jean Beraud, Anvers, and Paris, 1577; Lyon, 1580, 1600, and 1618. The Second and Third Books, which largely contain the stories upon which Scudéry drew, were frequently issued separately. Book II was thus issued in 1576: *Second livre de l'histoire de Primaleon de Grece, traduit nouvellement d'espagnol en françois par Guillaume Landré d'Orléans*, Paris, Galliot du Pré, 1576, and reissued in Lyon, Paris and Anvers in 1577. Still another French translation was made of this volume by Gabriel Chappuis Tourengneau, Lyon, 1588 and reissued in 1612. The same Gabriel Chappuis also translated *Le Troisième livre de Primaleon de Grece* . . . Lyon, 1579, reissued in Lyon, 1587. An edition "corrigé et augmenté" appeared in Paris, 1587. This Third Book also appeared in Lyon, 1597, 1600 and 1609. Following the Italian, even a Fourth Book was translated into French (1583 and 1597). To attest still further the extraordinary popularity this novel enjoyed in France, I may also mention the curious *Petit discours d'un chapitre du livre de Primaleon autrefois envoyé par le seigneur des Essars, N. de Herberay* . . . a une damoiselle espagnolle, belle, et de meilleure grace, Paris, Vincent Sertenas, 1549. A Dutch translation of Book II, by Samuel Minel, based on Gabriel Chappuis' French rendering, was published at Rotterdam, Jan van Waesberge, 1621.

least ten Italian editions helped to popularize the work.<sup>11</sup> It is even remarkable that the number of French printings surpassed the number of editions in Spain itself.<sup>12</sup>

Towards the end of the First Book of the *Primaleón*, and running all through the Second and Third, there are interwoven the two stories that furnished Scudéry his model: 1) the disguise of the prince, Don Duardos, into a gardener for the sake of Flérida, an enemy princess, and 2) the decree by which the hand of the Duchess Gridonia is offered as a reward to the man who brings her the head of Primaleón, guilty of her father's death. Scudéry telescoped these two tales into a single plausible plot. He adopted its two heroes, focussing them into one: his Cléarque-Policandre combines the rôles of Primaleón and Don Duardos; while similarly his heroine, Argénie, is a composite of the gentle Flérida and the vengeance-seeking Gridonia. I shall discuss these two episodes of the *Primaleón* separately in order to show the extent of Scudéry's debt to each in their just proportion. *The Don Duardos-Gardener Theme.*

In the *Primaleón*, Don Duardos, son of the King of England, disguised himself as a gardener for the love of Flérida, daughter of the Emperor

<sup>11</sup> The first Italian translation appeared in 1548: *Primaleone nel quale si narra a pieino Phistoria de' suoi valorosi fatti et di Polendo suo fratello. Nuovamente tradotto della lingua Spagnuola nella nostra buona Italiana*. In Venegia, Michael Tramezzino, 1548, 3 parts. The translation is anonymous, but has been ascribed to Mambrino Roseo. Other editions appeared in 1556, Vinegia, 1559, Venetia, 1563, 1573, 1579, 1584, 1597, 1608, and even a Fourth Part was invented: *La quarta parte del libro di Primaleone, nuovamente ritrovata & aggiunta*, 1560. In 1566 Pietro Lauro issued a supplement to the first twenty chapters of the *Primaleón* (Cf. Thomas, p. 187). Besides, Ludovico Dolce versified the novel (1562). There appeared even an English translation, based on the Italian and French renderings: Part I, attributed to Antony Munday, was issued in 1595, Book II in 1596, while in 1619 all three parts were published in London by Thomas Snodham.

<sup>12</sup> There appeared in Spain several dramatizations of the very episodes of this novel that Scudéry employed: the early *Tragicomedia de sobre os amores de D. Duardos, Principe de Inglaterra, com Flérida filha do Imperador Palmecirim de Constantinopla*, by Gil Vicente, (Cf. *Obras de Gil Vicente*, ed. Mendes dos Remedios, Coimbra, 1914, III, pp. 145-199). There exists, however, no reason for believing that Scudéry would have made direct use of this comparatively unknown play instead of the very well-known French translation of the *Primaleón*. This is substantiated by the lack of verbal parallels, and the fact that several episodes of the *Primaleón* are found in the *Prince déguisé*, though not in *Don Duardos*. The prince disguised as a gardener is, of course, found in other Spanish plays as, for example, in Torres Naharro's *Comedia Aquilana*. The possible relation between this work and Gil Vicente's and the *Primaleón* has been pointed out by Professor J. P. W. Crawford, *Spanish Drama Before Lope de Vega*, Philadelphia, 1922, p. 98. However, this play shows little similarity, outside of this theme, with the *Prince déguisé*. The highly fantastic and gongoristic play of Fray Hortensio Félix Paravicino, *La Gridonia o Ciclo de Amor vengado*, based on part of the *Primaleón*, apparently did not appear until 1641, after Scudéry's play. During the *Siglo de Oro*, the theme of the lover disguised as a gardener was frequently employed in the drama, though interwoven with so many other *comedia de capa y espada* motives, that its source can hardly be determined. Examples of this disguised gardener theme are found in Tirso de Molina's *La fingida Arcadia*, his *La Huerta de Juan Fernández*, Calderón's *La Selva confusa*, etc. Cf. G. T. Northup, *La Selva confusa de Don Pedro Calderón de la Barca*, in the *Revue hispanique*, XXI, 1909, p. 176.



Palmerín de Oliva, and won her in spite of his apparently humble station by his gallantry and grace. This valiant knight had come to challenge Primaleón, but had been so struck with the beauty of his sister, Flérída, that he was glad to stop his combat for her sake. He was now unable to live without at least beholding the object of his love, and grew disconsolate, for he was in despair of ever winning so fair a lady, against whose blood he had raised his lance. While he was thus pining away, an enchantress, whom he had formerly succored, brought him aid: she gave him a golden goblet "guarnida con piedras preciosas," which had the virtue of making anyone who drank of it fall passionately in love with the giver. Heartened by this talisman, Don Duardos stationed a few of his trusted men in a neighboring village to guard his arms and jewels, while he returned to Constantinople alone, disguised as a humble toiler, to execute the plan suggested by the enchantress.

As he was walking about the city, pondering on a way to win access to the Princess, he chanced to pass by the royal garden, and through the momentarily open door he caught a glimpse of the dazzling beauty of Flérída. Overjoyed to learn of her pastime, he approached the gardener Julián, who was standing at the gate, and offered his services. He confided that he knew of certain treasures hidden in the royal park, and that through magic arts he could unearth them. When the old gardener heard that he would share these riches, he gladly took him in. In order to avoid suspicion, he pretended that he was his own son, just returned from a long journey.

In his humble disguise, Don Duardos now called himself Julián, like the gardener. As in the *Prince déguisé*, he had his faithful servitors bring him part of his treasures which he was to feign to unearth at night. With such costly gifts he won the gardener's confidence and aroused his greed for more of this buried wealth. Proud of his guest, he presented him as his son to the Princess and her ladies-in-waiting, who all marveled at his beauty and stateliness, so unsuited to his gardener's attire. They were still more astonished when they heard his courtly and gallant speech. Soon after, Don Duardos found occasion to use his magic charm. Flérída (like Scudéry's Argénie) said that she would like to drink of the clear water of the fountain, and Don Duardos quickly brought her the magic cup. The Princess and all her ladies admired its workmanship, and inquired where so humble a youth could have obtained so kingly a treasure. He replied that he had carried it off as a prize at a tourney (as in a similar way Cléarque had mentioned a poetic contest). The Princess then drank, and felt a new and strange emotion; she became passionately fond of this handsome newcomer, but could not explain her feelings. Debating with herself, and ashamed of

such an uncontrollable love for one so base, she absented herself from the park in order to forget him. But to no avail, for she could find no peace when she was not in his company.

Don Duardos, of course, was greatly perturbed when his lady did not visit the park any longer. But no less tortured was Flérída who, in the meanwhile, had become so pale that her favorite attendant, Artada, begged her mistress to reveal to her the cause of her sorrow. Flérída (like Scudéry's Argénie), debated between her princely duty and her base love, and finally yielded to the pleas of her confidante, disclosing her unrestrainable passion for the newly-arrived gardener. Artada (like Scudéry's Philise) was at first startled by the news, but she was convinced that he was no humble "villano," but of high station, for otherwise he would not be so bold as to aspire to the love of so mighty a princess. The day following this nocturnal confession, Flérída went out into the royal park, looking more joyous than she had been for several days. Don Duardos (like Scudéry's Cléarque) entertained her with a sorrowful song, expressing his superhuman love and his despair of ever winning her, as well as his fear of being separated from her. All the ladies were astonished at this courtly lyric, filled with amorous subtleties. He amazed them still more, however, when, in reply to Flérída's question as to where he had learned it, he declared that Love itself had taught it to him. Again as in the *Prince déguisé*, Flérída noticed the beautiful hands of the pretended gardener, and because of them judged that he could not be of lowly station.

But as her affection grew deeper and deeper, so also did her shame and anxiety. To justify her passion, she asked him who he was. Gently he replied that he could not tell her without incurring her anger, but he assured her that her premonitions were well founded: that he was not of the lowly station he seemed to be, but of the highest nobility. He promised to prove this by deeds of knightly valor. He instructed his squire to bring him his arms, and engaged in a combat, defeating a boastful knight who had, until then, overcome all his adversaries. When she saw his valor and prowess, the Princess loved him still more passionately, and declared that she would always remain faithful to him, no matter whether he were base or noble.

After his encounters for her sake, during which he won fame as the bravest knight at the court, Don Duardos returned to the royal garden, and begged the Princess to grant him an interview that very night. She consented after much hesitation. Impatiently she waited until her ladies were fast asleep, and went down into the garden with only the faithful Artada, to meet her lover. Don Duardos explained how he was striving to win her



through personal merit rather than by glory of rank or name. The Princess thus found her conviction that he was noble verified, and again pledged him her lasting love. The *dénouement* of this episode is a happy one: Don Duardos performed many feats of valor, wandering far and wide. He finally returned to elope with Flérída who was ashamed to remain longer at her father's court. They fled, but were brought back to the Emperor who, having learned Don Duardos' identity, pardoned the lovers and celebrated a magnificent wedding. Now, instead of employing this simple *dénouement*, Scudéry switched to the interlinked episode of Primaleón and Gridonia of the romance, as we shall see presently.

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The main theme of Scudéry's *Prince déguisé* thus corresponds exactly and in detail to the adventures of Don Duardos: the sudden and insurmountable love with which the Princess smites an enemy Prince; his disguise as a gardener in order to be able to approach her and win her love by his real worth; the entrance into the royal garden by the subterfuge of buried treasure, by which an avaricious and gullible gardener is readily deceived. We find the same costly goblets; the same jewels supplied by faithful followers, so that the Prince might keep his promise of sharing the gems with the rustics. Moreover, both Princes meet their ladies frequently in the garden, and find occasion to recite a poem of their own composition, expressing their hidden sentiments; both ladies are encouraged in their love by a lady-in-waiting who is certain that the gardener is a prince in disguise; both heroes subtly intimate that they are not of the lowly rank they seem to be, and they win their ladies by courtly gallantry. All these episodes in the development of the love plot are practically identical, and step by step constitute a parallel in the novel and in Scudéry's play.

No doubt, there are minor differences,—largely exigencies for dramatic purposes, since in the play the possible number of incidents had to be far more sparing than in an involved, slow-moving chivalric novel, which appealed to the popular fancy largely because of its exhaustive enumeration of details. So, for example, the many meetings of the Prince and his lady in the garden at night in the *Primaleón* are limited to two in the *Prince déguisé*; the many combats in which Don Duardos wins the crown of victory to prove his worth to his lady, are necessarily omitted in the play; the two cup and song incidents are combined in a single garden scene in the *Prince déguisé*, although in the *Primaleón* they occur at a week's interval. The magic and the giants are, of course, entirely suppressed by Scudéry, who in

his attack on Corneille was to set up "vraisemblance" as the primary requisite of a well-constructed play.<sup>13</sup>

Paradoxically enough, his romanesque plot springs largely from the rationalization of the fantastic supernatural scenes of the late chivalric tradition. To give a striking example, let us take the episode of the goblet, which can be fully understood only when its source is borne in mind. In the *Primaleón* the cup had magic powers, making the Princess unwittingly fall in love with a rustic, without understanding how such a change could come about. But Scudéry, by eliminating the magic, converted the scene into a courtly one, using it to mark a contrast between the richness of the chalice and the humble state of the giver. Thus, in the *Prince déguisé* the episode loses much of its original effectiveness and *raison d'être*, for it becomes merely an unmotivated accident and embellishment. Scudéry has suppressed the magic, but not the scene.<sup>14</sup>

*The Primaleón Episode: the Cid Theme.*

After making full use of this idyllically romantic love of a great prince disguised as a gardener to win a princess' hand, Scudéry switched for his *dénouement* to the principal plot of the *Primaleón*, to one closely interwoven with the Don Duados episode. It is the meandering story recounting the love of the high-born and invincible Primaleón for the fair Duchess Griconia, which constitutes the earliest courtly *Cid* theme<sup>15</sup> in Spanish literature thus far discovered.<sup>16</sup> In his *Prince déguisé* Scudéry makes but little

<sup>13</sup> *Observations sur le Cid*, in A. Gasté, *La Querelle du Cid*, Paris, 1898.

<sup>14</sup> On the other hand, Scudéry did not only eliminate certain chivalric and magic elements so indispensable to a popular narrative of the time, but he amplified certain of its suggestions by grafting on this main theme striking scenes from other works. So, for example, he makes his gardener a comic character, gullible and superstitious, frightened by a false necromancer in a scene similar to one in the *Francion* of Sorel. Similarly, he makes the gardener's wife fall in love with the disguised prince, and his spurning of her affection makes her jealously spy upon him and betray his secret. Now, even this episode may have been suggested by the *Primaleón*, for there also the gardener's wife is curious to know why the youth remains in the garden at night, and discovers the lovers at their rendezvous. When her husband comes out on hearing his wife's cries, he thinks at first that she is unfaithful to him, and reproaches himself for his folly in taking into his house so young and gallant a helper. Scudéry thus probably derived his original inspiration for his treacherous-Melanire episode from the *Primaleón* itself, but for the details of working it out, he must have remembered similar situations in other works, such as the *Francion*, where a scene like his is developed in the same way. Moreover, he joined the rôle of vengeance-seeking for injured pride with the betrayal rôle in Juan de Flores' novel, *Grisel y Mirabella*, and thus his character of Melanire seems to be a composite one, skillfully combining several converging tendencies, which harmonized to form a plausible villain-motive for his play.

<sup>15</sup> By the courtly *Cid* theme I mean those characteristics, attitudes and actions which differentiate the *Cid* of Guillén de Castro and Corneille from that of the chronicles and ballads.

<sup>16</sup> The novel of Loubayssin de La Marque, *Les Aventures heroïques et amoureuses du conte Raymond de Thoulouze, et de don Roderic de Vivar*, Paris, 1619, and *Seconde partie des Aventures heroïques et amoureuses des braves et excellens princes, Raymond comte de Thoulouze, et de don Roderic de Vivar*, Paris, 1619, although dealing with the historical figure of the *Cid*, does not at all treat of the courtly *Cid* as he was to appear in Guillén de Castro's *Mocedades*.

use of the dramatic possibilities of these embellished knightly attitudes which are worked out at considerable length in the *Primaleón*. It remained for Guillén de Castro to employ so effectively in his *Mocedades* these highly dramatic motives comprising the struggle of Love versus Hatred, the seeking of a lover's head in expiation of a father's life, the desire of the heroine to kill herself, once she had restituted the family honor, the victorious return of the unconquered hero who himself offers her his head, and fearing the unflinching severity of his beloved, hands her his sword to end his suffering.<sup>17</sup> All of these intense situations are so minimized by Scudéry that they only serve to yield unexpected romanesque turns, instead of being the nucleus of powerful dramatic situations. This meagre treatment is, perhaps, the most conclusive sign of the inferiority of Scudéry as a playwright, since he did not perceive the possibilities of just those themes, embodied in the love of a high-born lady for the paragon of chivalry, shattered by a rightful duel, which lead to so dramatic a climax in Guillén de Castro and Corneille.<sup>18</sup>

This *Primaleón* episode narrates how Nardides, the Duke of Ormedes, had been vanquished by the Emperor Palmerín de Oliva. His wife, upon the birth of a daughter, whom she called Gridonia to symbolize her sorrow, took an oath never to marry her to anyone but the man who should avenge her husband's death. At fifteen years of age, Gridonia was so beautiful that many knights came to court her. One of these suitors, her cousin Perequín de Duaces, son of the King of Poland, was determined to win the Duchess by avenging her. He decided to go to Constantinople where *Primaleón*, the worthy son of his noble father, was holding a tournament. He there planned to kill *Primaleón*, but instead he himself met with death at the hands of the hero. However, it was rumored that he had overcome Perequín

This mediocre Gascon author stayed entirely true to the chivalric tradition, and made but few excursions into the sentimental and courtly realm from which the *Cid* of Guillén de Castro and Corneille was to derive his glorification as a hero both supremely brave and incomparably gallant. Loubayssin's *Cid* romance is but an amalgamation of nondescript incidents from the romances of chivalry without any psychological deepening or analysis, whereas the value of the character of the *Cid* and Jimena as conceived by Castro and Corneille consists primarily in their psychological conflict. The entire absence of such struggles in Loubayssin de La Marque's unfinished romance stamps his work as retrograde in comparison with his contemporaries. Cf. G. Reynier, *Le Cid en France avant "Le Cid,"* in *Mélanges Lanson*, Paris, 1922, pp. 217-221, and M. D. Lorch, *The Cid and Raymond of Toulouse, Heroes of a Novel of Chivalry*, *Revue de Littérature comparée*, XIII, No. 3, 1933, pp. 469-486.

<sup>17</sup> I am not here concerned with the relation of this *Cid* theme to that occurring in Feliciano de Silva's continuation of the *Amadís*, that in the *Mocedades*, nor that in Corneille's *Cid*. I intend to work out these relationships in a forthcoming study.

<sup>18</sup> It should be well understood that I am not here concerned with isolated *Cid* motives, such as those of head or sword, etc., since these occur very early, and are scattered all through European literature.

by treachery, and Gridonia made a vow to avenge the death of both her father and her suitor by pursuing him relentlessly: she swore to bestow her hand on any man who should lay his head at her feet.

Now it happened that, on the mere report of her beauty, this very abhorred Prince fell in love with her. He was sorely grieved at her anger against him, and would gladly have laid at her feet not only his head, but the whole empire of Constantinople. He was especially pained at the false report to which she gave credence, that he had overcome Perequín by treachery, whereas he had slain him in honorable combat, and according to all the rules of knightly conduct. Under the assumed name of the "Caballero de la Roca Partida" (the very name of Gridonia's castle), he went to her court, where she was pining away in despair of ever being avenged, and desiring nothing so much as Primaleón's head: ". . . Muy ledo fuera mi coração con la cabeça de Primaleón, y esta vengança no espero yo haver segun la ventura me es esquivia."

Though realizing that he was in a land where discovery would mean his death, Primaleón nevertheless engaged in battle, and drove out the enemies who were besieging the Duchess' lands. Without revealing his identity, he was brought in triumph, after his victory, to Gridonia's castle. During their conversation, Primaleón confessed his love for her, and to his delight she responded to his affection. However, bound as she was by her oath of revenge, she immediately requested him to bring her the head of her enemy as a token that would seal their happiness.

In spite of the renewed demands of Gridonia that he fulfill his promise, Primaleón did not, of course, reveal that he was the beloved enemy whom she was pursuing with so cruel a vengeance. Finally, after ever-mounting proofs of his devotion and valor, he led her to his father's court in Constantinople. There, in the presence of all the nobility (as in the court of Argénie's mother in the *Prince déguisé*), he disclosed that he was the long-sought Primaleón, and knelt before his lady. Bowing his head, he offered it to her in fulfillment of his vow, and handed her his sword, begging her to behead him with her own hands. Like Argénie, she was torn between paroxysms of grief, love, and desire of revenge, and in despair tried to draw the sword against herself in order to end her anguish,—for she could not strike the man she loved in spite of the guilt she imputed to him. Here again love triumphed, but in the *Primaleón* it was helped by a supernatural event: a sweetly scented dew of rain trickled over the whole gathering, washing away enmity and replacing it by love and reconciliation. Again

as in Scudéry, the revengeful Queen was softened by the insurpassable constancy of the lovers, and sealed their marriage with her blessing.<sup>19</sup>

\* \* \*

Even in this final climax the parallel between the *Primaleón* and the *Prince déguisé* is exact even in detail: in both the hero enters the country where a price has been set on his head, because of his love, and in both he is accused of having murdered treacherously a relative of the damsel. In Scudéry's play, Cléarque was said to have poisoned her father; in the *Primaleón* the hero was rumored to have slain her lover unawares, while at the same time he was to expiate the death of her father; in both works mother and daughter take a vow to avenge these deaths, and in both the hand of the lady is offered as a reward to the knight who would bring back the head of the accused Prince. In both, the hero swears he is innocent of the death imputed to him; he finally wins forgiveness, and is married by the mother who had been pursuing him so vengefully. Even many of the details are similar as, for example, the church ceremony during which the hero is publicly declared an enemy and responsible for the death of the ruler, or again the war between the two families, during which the lady's father is killed.

It is true that from this *Cid* episode, as from the Don Duardos story, Scudéry selected only the essential features, modifying and omitting what was irrelevant to his purpose. For instance, he made his Argénie far sweeter and less revengeful than the violent Gridonia. His heroine continued to love the brave Cléarque, and secretly hoped for his victory; she sacrificed her heart only because of filial duty. This struggle did not arise in Gridonia, because she had never set eyes on Primaleón before his arrival at her court.<sup>20</sup> But the main outline is identical, and the incidents succeed one another in the same order.

\* \* \*

The *Prince déguisé* thus remains an amalgamation of several themes, though the sustaining framework is derived from the *Primaleón*,—that of the prince disguised as a gardener who wins a lady's heart by his poetry and

<sup>19</sup> Du Perier's *La Hayne et l'Amour d'Arnoul et de Clairemonde* of 1600, is a transposition into contemporary life of this romanesque story, with the elimination of the magic. De Sallebray's play, *L'Amante ennemie*, is similarly based upon it. Cf. Professor G. L. van Roosbroeck, *The Cid Theme in France in 1600*, Minneapolis, Pioneer Printers, 1920, and his study, *The Source of De Sallebray's 'Amante ennemie'*, in *Modern Language Notes*, XXXVI, No. 2, 1921, pp. 92-95.

<sup>20</sup> Again, in order not to complicate his play unduly, he omitted the whole sub-plot of Zelfira, the lady-in-waiting of Gridonia, as well as the countless adventures of the Duchess with her malicious cousins, or the incidents of the faithful lion guarding her, gentle to Primaleón but savage to all others, etc.

gallant speech, and by his complicity with a rustic to whom he offers treasures supposedly unearthed by magic arts. To this he added the fundamental *Cid* motive,—that of the lady who promises her hand as a reward for the head of her father's slayer, yet marries this invincible enemy and lover. This Scudéry found in the *Primaleón* (1512), but it must also have been known to him as it had filtered through Feliciano de Silva's continuation of the *Amadís* (1532.) His indebtedness to the *Primaleón* is further confirmed by the number of details that seem accidental and unmotivated in the *Prince déguisé*, and thus betray their derivation. On the other hand Scudéry omitted much that seemed irrelevant or improbable for his plausible "intrigue." His romanesque tragi-comedy clearly indicates how the fantastic motives of the romances of chivalry had gradually become rationalized, and this very omission of the numerous supernatural elements makes this play take on a significant rôle in the development of the doctrine of the *Vraisemblable* in the early decades of the seventeenth century.

But even the complex *Primaleón* plots did not entirely satisfy Scudéry. They do not account for the secondary themes with which he abundantly diversified them: the law and the combat of generosity of the lovers, derived from Juan de Flores and Ariosto, the treachery of the gardener's wife, although this was intimated in the Don Duardos episode, nor the comic gardener-magician episode that seems largely reminiscent of Sorel's *Francion*, etc. These and other commonplace literary motives Scudéry grafted on the main branch of his "intrigue", thus lending his highly-lauded tragi-comedy a semblance of novelty,—a newness of assortment of well-worn popular themes, rather than of original invention. He delighted his courtly audience by carrying it back to the romances of chivalry on which it had been nurtured, and through this retrograde appeal awakened sympathy for the well-known in a new and clever disguise.

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UNPUBLISHED LETTERS OF PIERRE BAYLE

(Continued)

XIII. A LITERARY NEWS LETTER TO PINSSON DE RIOLLES (1694)

"Le 8 de février 1694.<sup>1</sup>

"A Monsieur Pinsson de Riolles,  
docteur en droit.

"J'eus beaucoup de joie, Monsieur, quand j'appris par notre bon ami, Monsieur de la Roque,<sup>2</sup> que ma lettre vous avait été rendue. J'aurais pu l'apprendre bientôt par vous-même si celui qui s'était chargé de me faire tenir votre lettre, n'avait été lent à écrire à son correspondant d'ici, Mr. Leers, et s'il n'avait oublié de lui marquer pour qui était votre lettre. Il est arrivé de là, Monsieur, que votre lettre datée du 24 décembre n'a été reçue ici que bien avant dans le mois de janvier, et que Mr. Leers ne trouvant point d'ordre de la donner à quelqu'un, et ne pouvant la lire, a été plusieurs jours sans me la livrer. Il a fallu que le hasard s'en soit mêlé, et que j'aie vu de votre écriture parmi d'autres papiers chez ce libraire, et que cette agréable vue m'ait porté à m'informer ce que c'était. Par là votre bonne et instructive lettre, Monsieur, qui courait risque de se perdre, est venue entre mes mains.

"Comme je puis beaucoup mieux me tirer de votre écriture que Mr. Leers, je lus sur le champ votre dernière lettre à quelques curieux de ce pays et qui dressent des bibliothèques, et ils apprirent avec tant de joie ce qui s'y trouve touchant les livres nouveaux d'Italie, que non seulement ils me remercièrent et me félicitèrent d'un commerce avec un homme aussi bien informé que vous des nouvelles de littérature, mais qu'ils voulurent aussi que je leur laissasse bien des endroits de votre lettre.

"Mr. Leers avait envoyé sans délai la lettre pour Mr. Allix,<sup>3</sup> mais comme il n'avait aucun ordre là-dessus de son correspondant, et qu'il n'avait point lu celui que je recevais de vous, il n'a pris aucunes mesures pour retirer la réponse et vous la faire tenir. J'ai été autrefois des bons amis de Mr. Allix; il se fâcha un peu contre moi à cause que j'insérais dans mes *Nouvelles de la République des Lettres* un éclaircissement de Mr. Jurieu contre lui.<sup>4</sup> Depuis ce temps-là notre commerce est interrompu, mais je

<sup>1</sup> Published from the Columbia University Manuscript of Letters by Bayle.

<sup>2</sup> On Larroque, see "IV. On the Imprisonment of Bayle's Collaborator, Daniel de Larroque (1694)" in ROMANIC REVIEW, XXIII, 1932, No. 2, p. 121 ff.

<sup>3</sup> Pierre Allix (1641-1717). On him see Bayle's letter of May 27, 1694, note 24, in ROMANIC REVIEW, XXIII, 1932, No. 3, p. 211.

<sup>4</sup> In *La Chimère de la Cabale de Rotterdam*, Bayle wrote: "On ne peut guères traiter un Ministre d'une manière plus flétrissante que M. J[urieu] a traité M. Allix, qui passe pour le plus avant Protestant que la persécution ait chassé de France. Car que peut-on dire de plus odieux contre un Ministre, que de dire qu'il a été cause que la colère de Dieu s'est allumée contre



trouverai des gens à Londres qui le solliciteront de répondre et qui m'enverront sa réponse, en cas que j'apprenne qu'on ne la reçoive pas à droiture, c'est à dire que Mr. Allix ne la fasse point tenir. Je suis fâché, Monsieur, que vous ayez payé le port au Sr. Pellissier.<sup>5</sup> Cela n'était aucunement nécessaire. Je souhaite fort qu'il vous en fera faire restitution, car et la lettre pour moi, et celle pour Mr. Allix, sont venues sous le couvert de Mr. Leers.

"L'article d'André Alciat<sup>6</sup> est imprimé et ainsi ce ne sera que pour la seconde édition (si elle se fait jamais), que je pourrai profiter de vos excellents mémoires sur les professeurs de Bourges qui sans doute seront alors imprimés. Je suis bien fâché de n'avoir rien de curieux à vous apprendre en revanche de tant de belles curiosités que votre dernière lettre m'a fait savoir. On n'imprime rien ici de nouveau; tout ce que font les libraires pour n'être pas tout à fait oisifs est de réimprimer des livres des autres pays; ils viennent de réimprimer Brantôme, Bassompierre, les *Mémoires* de de Pontis<sup>7</sup> et un gros in-4° latin d'un théologien allemand nommé Gratius.<sup>8</sup> Le libraire qui publie tous les mois des *Lettres historiques* sur les affaires du temps a commencé de publier un recueil de jolies pièces tant en prose qu'en vers.<sup>9</sup> Il continuera, il les tire la plupart du *Mercur*

nos Eglises pour les laisser exposées à la persécution qui les a atteintes. Cependant M. Allix, qui s'est si peu soucié de ces emportements qu'il n'a daigné y répondre un mot, est peut-être celui de tous les Ministres Réfugiés qui a reçu les plus avantageuses marques de l'estime qu'on a pour lui" (*Œuvres diverses*, 1737, II, p. 726).

<sup>5</sup> Pellissier, the bookseller, Parisian correspondent of Leers.

<sup>6</sup> Alciat was, from 1527 to 1532, professor at Bourges, where Pinsson de Riolles' grandfather was also professor. Cf. Nicholas Catherinot's *Scholarum Bituricorum inscriptio*, 1672 (an extract in D. Clément, *Bibliothèque curieuse*, VI, p. 448).

<sup>7</sup> Bayle refers to the following well-known works: Pierre de Bourdeilles, Abbé de Brantôme (c. 1540-1614), *Mémoires, contenant les Vies de Dames galantes de son temps*, Leyden, 1693, 12°, 2 vols.; the *Mémoires* of François de Bassompierre (1579-1646), first issued at Cologne [Amsterdam] in 1665, and reprinted as: *Mémoires du Maréchal de Bassompierre, contenant l'histoire de sa vie et de ce qui s'est fait de plus remarquable à la Cour de France, pendant quelques années . . .*, Cologne, P. Du Marteau (Amsterdam, P. Mortier), 1692, 12°, 2 vols. The *Mémoires* of Louis de Pontis (1583-1670) were written by P. Thomas du Fossé, after conversations with him, and first appeared in 1676. He was a soldier and diplomat, who turned devout in his last years, and took refuge with the Jansenists at Port-Royal. See Vigneul-Marville, *Mélanges*, I, p. 125, and the *Notice* of the reprint of his *Mémoires* in the collection Michaud and Poujoulat (2<sup>e</sup> Série). The edition to which Bayle refers is: *Mémoires du Sieur de Pontis . . . Contenant plusieurs circonstances des guerres et du gouvernement, sous les règnes des Rois Henry IV, Louis XIII, et Louis XIV*, Amsterdam, 1694, 12°, 2 vols.

<sup>8</sup> Ortwinus Gratius (†1541), the German theologian, whose real name was Graës, and to whom many of the celebrated *Epistolae virorum obscurorum* are addressed. As the *Declamator quodlibetarius* of the Kuick College at Cologne, he vigorously sided with the papal inquisitor, Jacob von Hochstraten, against Reuchlin, and drew upon himself the ironical shafts of Crotus Rubeanus, Ulrich von Hutten, etc. Some of his works were reprinted by the end of the 17th century as, for instance, *Fasciculus rerum expetendarum et fugiendarum, in quo continetur concilium Basileense*, Cologne, 1535, London, 1690, 2 vols. He is the author of several other works, such as: *Criticomastix Peregrinationis Ortwinii Gratii ad Petrum Ravennatem, in quo multa de viri illius laudibus*, Lyon, 1511; *Lamentationes obscurorum Virorum*, Cologne, 1518. Cf. D. Clément, *Bibliothèque curieuse*, vol. VIII.

<sup>9</sup> Adriaan Moetjens, publisher at the Hague, began to issue the monthly, *Lettres historiques*, in 1692. The new *Recueil* of which Bayle announces the publication is the *Recueil de Pièces curieuses et nouvelles, tant en Prose qu'en Vers*, known as the *Recueil Moetjens*, which appeared from 1694 to 1696. Cf. Lachèvre, *Bibliographie des Recueils collectifs*, III.



galant. Il a mis dans son premier tome le *Dialogue d'Hector et d'Andromaque* lu par Mr. Perrault à l'Académie.<sup>10</sup> Toutes les pièces de cet excellent auteur seront de bonne prise pour ce libraire, et si j'avais les deux contes dont vous me parlez, je les enverrais pour être imprimés. Je vous suis infiniment obligé de la peine que vous voulez prendre de l'assurer de ma reconnaissance et de mes très humbles respects.

"Je vous suis d'ailleurs très obligé de la part que vous prenez à la persécution que j'ai soufferte de la part de nos bigots et fanatiques.<sup>11</sup> Tous les honnêtes gens de ce pays en murmurent, mais ils ne sont plus en règne ici, et n'y seront que quand les choses auront pris une autre face.

"Dans le mémoire venu d'Italie dont vous avez eu la bonté de me faire part, je n'ai point vu les trois volumes de l'histoire généalogique de la maison Caraffa, ouvrage qui a coûté trente ans de travail au Sr. Piagio Aldimari.<sup>12</sup> Il est imprimé à Naples depuis deux ou trois ans, et fort achevé en son espèce. On ne vous a point non plus marqué le second tome de la *Bibliotheca Romana* de Prosper Mandosio<sup>13</sup> in-4° où il continue de coter les auteurs natifs de Rome, et le titre de leurs ouvrages,—la plupart du temps trop sec.

"L'Appendix de l'Histoire d'Ethiopie par Mr. Ludolf<sup>14</sup> imprimé l'année

<sup>10</sup> Charles Perrault's *Dialogue d'Hector et d'Andromaque* (a translation in verse of part of the sixth book of the *Iliad*) was read before the French Academy on March 31, 1693, the day of the reception of Fénelon. Cf. Lachèvre, *op. cit.*, III; A. Hallays, *Les Perrault*, 1926, pp. 285-287; Bayle, *Dictionnaire*, article "Andromaque", note H.

<sup>11</sup> The fanatic Jurieu carried on a slanderous campaign against Bayle, as a result of which he was obliged to leave the *Ecole Illustre* of Rotterdam on October 30, 1693, and lost his pension of 500 guilders. See "II. Bayle Persecuted: An Unpublished Letter About Jurieu" in *ROMANIC REVIEW*, XXIII, 1932, No. 1, pp. 20-23. This passage proves that some Catholics, such as Pinsson de Riollès, sympathized with Bayle and disapproved of Jurieu's conduct.

<sup>12</sup> Biagio Aldimari, *Historia genealogica della famiglia Carafa, divisa in tre libri*, Napoli, A. Bulifon, 1691, 3 vols. Caraffa was the name of a numerous Neapolitan family which claims descent from the family Sismondi of Pisa. It counts among its members many diplomats, theologians, soldiers, authors, etc., as well as Pope Paul IV. Biagio Aldimari is the author of other works, such as: *Memorie storiche di diverse famiglie nobili, così Napoletane come forastiere, così vive come spente, con le loro arme; e con un trattato coll'arme in generale*, Napoli, G. Raillard, 1691.

<sup>13</sup> Prosper Mandosio (†c. 1709), of a patrician family, distinguished in letters, published among other works: *Bibliotheca Romana seu romanorum scriptorum centuria X*, Rome, 1682-1692, 2 vols.

<sup>14</sup> Job Ludolf (or Leutholf) (1624-1704), counselor to the Duke of Saxony-Weimar, the famous linguist and Orientalist who wrote and spoke 25 languages, among them the Ethiopian. He was in correspondence with men of learning all over Europe, and gathered a very valuable collection of Oriental manuscripts. He was the first to bring knowledge of the literature and history of the Abyssinians. He is the author of *Historia Aethiopica, sive descriptio regni Habysinorum*, Francfort, 1681, in-fol. An English translation appeared in 1683, and a Dutch translation in 1688. The French translation is a résumé with changes: *Nouvelle Histoire d'Abissinie, d'Ethiopie, tirée de l'Histoire Latine de M. Ludolf*, Paris, 1684. Ludolf continued his investigations with *Ad Historiam Aethiopicam Commentarius*, Francfort, 1691, which is the Appendix to which Bayle referred. He also issued: *Relatio nova de bodierno Habissinie Statu, ex India nuper allata*, Francfort, 1693; *Appendix secunda ad Historiam Aethiopicam, continens dissertationem de locustis*, Francfort, 1694; *Epistola aethiopica ad universam Habissinorum Gentem scripta*, Francfort, 1683, a letter which Ludolf wrote to the King of Abyssinia in order to establish relations between his kingdom and Europe, but which was thrown into the fire unread. The best editions of his grammar and dictionary are: *Grammatica Linguae Aethiopicae*,

passée, montre de plus en plus l'infatigable diligence avec laquelle cet auteur ramasse tout ce qui concerne les Abyssiniens. Mr. Imhoff vient de publier la troisième édition de sa *Nobilia Imperii Germanici*.<sup>15</sup> Vous savez que ces sortes de livres doivent être souvent renouvelés comme l'*Etat de la France*, que l'on réimprime tous les deux ans.<sup>16</sup> Mr. de la Roque pourra vous parler de l'*Etat présent de Danemark* composé par Mr. Molesworth<sup>17</sup> en anglais. *La Religion du Gentilhomme*<sup>18</sup> qu'on vient de publier en français, traduite de l'anglais, n'est point ce qu'on s'imaginait; c'est l'ouvrage d'un bon et zélé Protestant qui veut principalement fronder l'Eglise Romaine. Mr. Wharton a publié en Angleterre divers traités de Bêda le Vénérable<sup>19</sup> dont quelques-uns, comme le Commentaire sur la Genèse et sur le Cantique d'*Habacuc* n'avaient jamais été imprimés. Un Allemand nommé Otto a fait imprimer le livre *Rerum Germanicarum*<sup>20</sup> de Beatus Rhenanus qui ne

Francfort, 1708, *Lexicon Aethiopico-Latinum*, Francfort, 1699. He also published the *Psalterium Davidis, aethiopice et latine*, Francfort, 1701, and a kind of general history of Europe in the 17th century: *Allgemeine Schaubühne der Welt*, Francfort, 1699 and 1701, 2 vols., etc. Cf. C. Junker, *Commentarius de Vita, Scriptis et Meritis J. Ludolfi*, Leipzig, 1710; Nicéron, *Mémoires*, vol. III; Chauffepié, *Dict. hist.*; etc.

<sup>15</sup> The genealogist, Jacob William Von Imhof (1651-1728), who published some 15 important works on the history of noble European families. His *Notitia S. R. G. Imperii procerum, tam ecclesiasticorum quam secularium historico-heraldico-genealogica*, was published first in 1684. The second edition appeared in 1687 and the third in 1693, followed by other enlarged editions in 1699 and 1732-34.

<sup>16</sup> Jean Pinsson de La Martinière issued in 1650 *Le vrai Etat de la France*, but Bayle probably refers here to another work, *L'Etat de la France, contenant tous les Princes, Ducs et Pairs . . .*, begun in 1652 ("revu par Louis Trabouillet, chanoine de Meaux"), of which many enlarged editions appeared under varying editorships.

<sup>17</sup> Robert, Viscount Molesworth (1656-1725), was one of the partisans of the Prince of Orange, whom he represented in Denmark as ambassador from 1692 to 1695. On his return he published an *Account of Denmark* (1696), which had some influence on the European conception of the Nordic countries. Cf. Thor Beck, *Northern Antiquities in French Learning and Literature (1755-1855)*. Volume I: *The "Vagina Gentium" and the Liberty Legend*, N. Y., Publications of the Institute of French Studies, 1934. Jean de Bayze, a member of Bayle's family, was tutor to one of the children of Viscount Molesworth. Cf. "III. A Letter of Bayle to Bishop G. Burnet (1690)", *ROMANIC REVIEW*, XXIII, No. 2, April-June, 1932, pp. 117-120.

<sup>18</sup> *La Religion d'un bonnête homme qui n'est pas théologien de profession*, Amsterdam, Brunel, 1699, was translated from the English of Edward Synge. Judging by the title only, Bayle had believed that it was a defense of deism.

<sup>19</sup> Henry Wharton (1664-1695), the author of *Anglia Sacra* (1691, 2 vols.), for some time assistant to the ecclesiastical historian, the Rev. William Cave (1637-1713), and later chaplain to W. Sancroft, archbishop of Canterbury.

The Venerable Bede (c. 673-c. 735) has himself supplied a list of the works which he had composed by 731 at the end of his *Historia ecclesiastica gentis Anglorum* (printed for the first time in 1474). The writings which Bede indicates in his catalogue were published by the *savant* Wharton, according to 3 mss. in the library of the archiepiscopal palace of Lambeth under the title: *Bede Venerabilis opera quaedam theologica, nunc primum edita; accesserunt Egberti archiepiscopi Eboracensis Dialogus de Ecclesiastica institutione, et Adelmei episcopi Saresburiensis liber de Virginitate, ex codice antiquissimo emendatus*, London, 1693, in-4.

<sup>20</sup> The famous German humanist, Beatus Rhenanus (1485-1547), whose real name was Bilde, and who was consequently also called "Beatus Bildius." He is the author of several important publications, among them the works of Tertullian (published for the first time), Pliny, Livy, etc. He was a close friend of Erasmus, with whom he kept up a vast correspondence. In 1531 he published his *Rerum Germanicarum Libri III*, in-fol., in Bâle. Later editions contain a life of Rhenanus by Sturm. On him see Baillet, *Jugements des Savants*, II, pp. 290-291; Nicéron, *Mémoires*, vol. XXXVIII; etc.

se trouvait plus et y a joint, à la manière de son pays, beaucoup de notes et d'illustrations. Le dessein d'un professeur de Leipsig de montrer que Constantin n'a pas été chrétien,<sup>21</sup> roulera apparemment sur un examen de sa vie intérieure, car on ne saurait rien quant à l'extérieur, qu'il ne fut chrétien.

"Je suis, Monsieur, votre très humble serviteur,

Bayle."

#### XIV. A LETTER TO P. HALLE (1688?)

[1688?]<sup>1</sup>

"A Monsieur,

"Monsieur Hallé,<sup>2</sup>

"à Paris.

"Monsieur,

"Dès que je sus l'honneur que vous m'avez fait dans la préface du traité posthume de Mr. Petit<sup>3</sup> en m'y traitant d'une manière si honnête et si glorieuse, je ne manquai pas de vous en faire des remerciements très humbles et de vous écrire par occasion assez amplement.<sup>4</sup> Je donnai ma lettre à Mr. Basnage l'avocat,<sup>5</sup> notre bon ami, qui ne manqua pas de vous

<sup>21</sup> Historians and theologians have been at a loss to reconcile Emperor Constantine's conversion, on the one hand, and his crimes on the other. During his whole life he remained Pontifex Maximus of the pagan religion. After his death, the pagans placed him among their gods, while the Christians made him a saint,—a bizarre mixture. On certain medals he is deified, yet he has the monogram of Christ on these coins. As a Christian, his orthodoxy was none of the strongest: he seemed to vacillate between the orthodox doctrine of the Council of Nicea and the heresy of Arius; he protected in turn Arius and Saint Athanasius; and the bishop who baptized him shortly before his death, Eusebius of Nicomedeia, was a follower of Arius. As to his cruelties and the murders he committed in his family, these have always seemed irreconcilable with his early conversion and the miracle that determined him to change his faith,—a miracle that has often been interpreted either as a dream or as a mere political invention. Cf. Bayle's *Dictionnaire*, the article on Fausta, the wife of Constantine. In Bayle's day the question of Constantine's religion and conversion was very extensively discussed, and many books on this subject kept appearing, such as: Godefroid Voigt's *Vita Constantini Magni*, 1675; Joannes Ernestus Wegnerus' *Constantinus M. Imperator maximorum postulatus criminum sed potiori parte absolutus*, Wittenbergae, G. C. Kirchmajero, [1698]; Johann Vogt, *Schediasma historicum de patria Constantini Magni* . . . , Wittenbergae, 1716; and his *Historia litteraria Constantini Magni plus centum et quinquaginta rerum Constantinarum scriptores sistens*, Hamburgi, 1720, etc.

<sup>1</sup> Copied from the Columbia University *Manuscript of Letters by Bayle*.

<sup>2</sup> Pierre Hallé (1611–Dec. 27, 1689), lawyer and poet. See "VIII. On the Article 'Akakia' in the *Dictionnaire*: Bayle's Collaborators", *ROMANIC REVIEW*, XXIII, No. 4, Oct.–Dec., 1932, p. 314, note 9.

<sup>3</sup> Pierre Petit (1617–1687), the well-known scholar and modern Latin writer. He was a member of the Pléiade of Latin poets of Paris and of the Academy of the Ricovrati of Padua. He was a violent opponent of Descartes, and made many enemies because of his caustic wit. Among his works may be mentioned: *De motu animalium spontaneo*, Paris, 1660; *De extensione animae et rerum incorporearum natura*, Paris, 1665; the Latin poem, *Cynogamia, sive de Cratetis et Hipparches amoribus*, Paris, 1677; *Selectorum Poematum libri*, II, Paris, 1683; *De Amazonibus*, Paris, 1685; *De Sibylla*, Leipzig, 1686. The posthumous volume to which Bayle refers is probably: *De natura et moribus anthropophagorum*, Utrecht, 1688. Still another posthumous volume appeared the following year: *Homeri Nepenthes*, Utrecht, 1689.

<sup>4</sup> This letter seems lost.

<sup>5</sup> Henri Basnage de Beauval, jurist and lawyer, (brother of Jacques Basnage, minister of the Walloon Church at Rotterdam) born August 7, 1656, at Rouen, "avocat au parlement" in

l'envoyer par les adresses ordinaires. Cependant j'ai lieu de croire que cette lettre s'est perdue, puisque Mr. Basnage ayant reçu, depuis ce temps-là, deux ou trois fois de vos lettres, n'a jamais pu remarquer que vous ayez reçu celle-là. C'est ce qui m'oblige, Monsieur, à vous renouveler aujourd'hui ces témoignages de ma juste gratitude, et à vous demander en même temps la continuation de votre amitié, vous assurant qu'on ne peut être avec plus d'estime et de respect que je le suis,

"Monsieur,

"Votre très humble et très obéissant serviteur,

"Bayle.

"Je souhaiterais passionnément que les traités de Mr. Petit sur la Métempsychose eussent été mis avant sa mort en état d'être publiés;<sup>6</sup> et je pense que je vous priais de m'informer de cela aussi bien que de quelques autres choses qui ne vous sont pas moins connues."

#### XV. LITERARY NEWS LETTERS TO PINSSON DE RIOLES (1705)

"24 février, 1705.<sup>1</sup>

"A Mr. Pinsson de Riolles.

"Je vous suis infiniment obligé, Monsieur, de la bonté que vous continuez d'avoir pour moi, ce dont vous m'avez donné de nouvelles marques dans votre lettre du 16 du courant que Mr. de Lorme, libraire d'Amsterdam, me fit tenir avant-hier. Je lui envoie cette réponse qu'il mettra sous son couvert la première fois qu'il écrira à Mr. Boudot.<sup>2</sup> Vous apprendrez en même temps la réponse au mémoire inséré dans votre lettre touchant le *Voyage* de Mr. Misson.<sup>3</sup> Je l'ai copié pour l'envoyer à Mr. de Lorme, et l'ai

that city until the revocation of the Edict of Nantes; went to Holland, where he died March 19, 1710. Editor of the *Histoire des ouvrages des Savants*, 1687 to 1709, 24 vols. He published *Tolérance des Religions*, 1684, etc. Cf. Bayle, *Dict.*; Haag; Nicéron, II and X.

<sup>6</sup> This incompletable volume of P. Petit never appeared.

<sup>1</sup> Published from the Columbia University *Manuscript of Letters by Bayle*.

<sup>2</sup> Jean Boudot (†1706), printer and publisher in Paris. In 1704 he published a *Dictionnaire latin-français* which was used for many years in schools, but which was an abridgement of a much longer manuscript *Dictionnaire* (14 vols.) composed by Jean-Nicholas Blondeau, inspector of the printing shops of Trévoux. His son, Jean Boudot (1685-1754), was a learned bibliographer, and Pierre-Jean Boudot, his brother, (1680-1771) is known as a historian.

<sup>3</sup> François-Maximilien Misson (†Jan. 23, 1722, in London) belonged to a Protestant family, was "conseiller au parlement" in Paris, but lost this post after the revocation of the Edict of Nantes. He took refuge in England where he became tutor to the young Earl of Arran. In 1687 he accompanied him in his travels to Holland, Germany and Italy. The prophets of the *Cévennes*, at that time refugees in Holland, made so deep an impression on his mind that he allowed himself to be persuaded to go to Rome and Constantinople to convert the Pope and the Sultan to Protestantism, but this ridiculous project was evidently never executed. He published a *Nouveau Voyage d'Italie* (1691-1693, 3 vols.), which was translated into several languages. His mockery of Catholic church ceremonies and usages drew a reply from the Père Freschot, *Remarques historiques et critiques faites dans un Voyage d'Italie* (1705, 2 vols.). Misson replied in the preface of the *Voyages et Aventures de François Leguat*, of which he was editor, and again Freschot replied in the *Nouvelle Relation de la Ville de Venise*. Bayle refers here to these polemical memoirs. Misson also published the *Mémoires et Observations faites par un Voyageur en Angleterre*, (1698; translated into English, 1719), and *Le Théâtre sacré des Cévennes, ou Récit des Prodiges arrivés dans cette partie du Languedoc et des petits Prophètes* (London, 1707).

prié de répondre tout ce qu'il faut. Je vous rends mille grâces de la peine que vous avez déjà prise et que vous voulez prendre encore de chercher les trois livres que j'ai demandés. Celui que vous avez déjà trouvé, savoir *Euphormionis Lusinini Satyricon cum continuatione* n'est pas du nombre de ces trois-là. Celui pour qui je fais chercher le *Censura Euphormionis* et le *Censura Censura Euphormionis*<sup>4</sup> a le précédent, et en a même fait une traduction allemande qu'il veut publier accompagné d'un commentaire sur tous les endroits difficiles, et d'une clef beaucoup plus ample et plus sûre que tout ce qui a déjà paru. Je lui ai prêté la version française qu'un certain Béraud en publia à Paris avec quelques notes et une clef environ l'an 1640.<sup>5</sup>

"Je viens de recevoir par la poste de ce matin une lettre de notre ami Mr. de Larroque<sup>6</sup> datée du 16 de ce mois. Je vous prie d'avoir la bonté de lui faire mes compliments, et de l'assurer que j'aurai l'honneur de lui répondre dès que j'aurai quelques nouveautés littéraires à lui mander. Elles sont stériles en ce pays-ci autant qu'ailleurs. Il aura pu voir dans l'*Histoire des Ouvrages des Savants*, quartier de juillet, 1704, qui paraît depuis trois semaines, que j'ai répondu à ce que Mr. le Clerc avait remarqué contre moi dans le cinquième volume de la *Bibliothèque choisie*.<sup>7</sup> Mr. de Larroque me témoigne qu'il me croit obligé à répondre à cela. J'ai répondu en même temps et dans le même mémoire inséré dans l'*Histoire des Ouvrages des Savants* à l'auteur du livre sur la nature du mal.<sup>8</sup> J'envoyai ce mémoire à

<sup>4</sup> To Barclay's *Euphormio* at least two sequels were written: 1) The fifth part, entitled: *Alitophili veritatis lacryma, sive Euphormionis Lusinini continuatio* (1624), by Barthélemy Morizot; 2) the sixth part, by Guillaume Bugnot, a Benedictine monk. They were reprinted together with Barclay's *Euphormio* in a Rouen edition of 1628, as well as in *Euphormionis Lusinini, sive Jo. Barclaii Satyricon, nunc primum in sex partes dispartitum, et notis illustratum, cum clavi. Accessit conspiratio Anglicana* (Leyden, 1667, 1669, 1674).

As to the *Censura*, Barbier states: *Censura Euphormionis auctore anonymo* (Setone, Scoto, ut putant), Parisiis, 1620. "Pierre Musnier, chanoine de Vézelay, répondit à cette censure par une autre qu'il intitula: *Censura Censura Euphormionis*, 1620, in-12; mais il répondit mal, dit Nicéron, et tous ses efforts ne renversèrent point les attaques de son adversaire" (*Dict. des Ouvrages anon. et pseud.*, 1824, III, p. 500).

<sup>5</sup> Jean Béraud, a writer of the first half of the 17th century, published in 1640 a French translation of John Barclay's *Euphormio* with valuable notes. Cf. Lelong, *Bibliothèque historique de la France*.

<sup>6</sup> On Daniel de Larroque (c. 1660-1731), see the article: "IV. On the Imprisonment of Bayle's Collaborator, Daniel de Larroque (1694)," *ROMANIC REVIEW*, XXIII, No. 2, 1932, pp. 121-124.

<sup>7</sup> In the *Continuation des Pensées diverses*, Bayle had published a chapter (XXI) on the system of the *natures plastiques* expounded by the English philosophers, Cudworth and Grew. These *natures plastiques* were supposed to be immaterial substances which had the faculty of forming unconsciously the diverse species of plants and animals. Bayle stressed that these ideas could be used by atheists for the justification of a godless and self-evolving world (Cf. *Œuvres diverses*, 1737, III, pp. 215-217). Leclerc, in the *Bibliothèque choisie* (V, Article IV, p. 283), attacked Bayle's opinion; and Bayle attempted to justify his views in the *Histoire des Ouvrages des Savants* of August, 1704 (p. 369 ff., reprinted in *Œuvres diverses*, 1737, IV, pp. 179-184). His *Mémoire* is entitled: *Mémoire communiqué par Mr. Bayle pour servir de réponse à ce qui le peut intéresser dans un Ouvrage imprimé à Paris sur la distinction du bien et du mal, et au IV. article du 5. tome de la Bibliothèque choisie*.

<sup>8</sup> The Chartreux monk, Don Alexis Gaudin. His book appeared in 1704: *La Distinction de la Nature du Bien et du Mal, où l'on combat l'Erreur des Manichéens, les Sentimens de Montagne et de Charron, et ceux de Monsieur Bayle; et le Livre de S. Augustin de la Nature*

Mr. l'Abbé du Bos<sup>9</sup> dès qu'il fut imprimé, et le pria de le communiquer aux amis, et nommément au R. P. dom François Lamy<sup>10</sup> qui a eu la générosité de témoigner à l'auteur de ce livre-là qu'il ne me rendait point justice.

"Je viens d'apprendre que Mr. L'Abbé du Bos suit à Venise le nouvel Ambassadeur, Mr. l'Abbé de Pomponne.<sup>11</sup> Il passe ici pour l'auteur des *Intérêts de l'Angleterre mal entendus* et du *Manifeste du duc de Bavière*.<sup>12</sup> Les *Lettres* que le Père Quesnel, sous le nom de l'Abbé Véron, a publiées<sup>13</sup> contre l'*Ordonnance* de Mr. de Cambray au sujet du *Cas de Conscience*<sup>14</sup>

*du Bien contre les Manichéens, traduit en françois sur l'Edition latine des Pères Bénédictins de la Congrégation de Saint Maur, Paris. He accused Bayle of having "ouvertement favorisé le système de Manès."*

<sup>9</sup> The Abbé Jean-Baptiste Du Bos (1670-1742), the well-known author of *Réflexions critiques sur la Poésie et la Peinture* (1719); *Histoire des quatre Gordiens* (1695); *Histoire de la Ligue de Cambray* (1709); etc.

<sup>10</sup> François Lamy (1636-1711), a Benedictine monk. Bayle called him, in 1704, "grand philosophe, célèbre par plusieurs excellens ouvrages, et d'une justesse d'esprit tout à fait particulière" (*Œuvres diverses*, IV, p. 181). Among other works, he wrote: *Lettres philosophiques sur divers sujets importants*, 1703; *De la Connaissance de soi-même*, 1694-1698, 6 vols.; *Le nouvel Athéisme renversé, ou Réfutation du Système de Spinoza* . . . , 1696; *Vérité évidente de la Religion chrétienne, ou Elite de ses Preuves* . . . , 1694; *L'Imitation de Jésus Christ, traduction nouvelle* (par l'abbé A. Andry, avec une dissertation sur l'auteur par le P. Lamy, bénédictin), 1690, 1699, 5th edition 1707; and several other treatises. On him see Bayle, *Lettres in Œuvres diverses*; Dom Tassin, *Bibliothèque des Auteurs de la Congrégation de Saint-Maur*, p. 356; Bayle, *Dictionnaire*; Moréri, *Grand Dict. hist.*; *Les Hommes illustres de l'Orléanais* (1852, II, pp. 36-39); etc.

<sup>11</sup> Henri-Charles Arnauld de Pomponne (1669-1756), son of the Marquis de Pomponne, famous minister of Louis XIV. He was made Abbé of Saint-Maixent and of Saint-Médard de Soissons, and in 1704 was sent as ambassador to Venice. In 1743 he became member of the Académie des Inscriptions. He has left no works. The Abbé Du Bos had entered the *Bureaux des Affaires étrangères* in 1691, and several diplomatic missions had been entrusted to him.

<sup>12</sup> *Les Intérêts de l'Angleterre mal-entendus dans la Guerre présente, traduits de l'anglais* (not translated but composed by the Abbé Du Bos), Amsterdam, Georges Callet, 1703, in-12. *Manifeste de S. A. E. de Bavière; la lettre de S. A. E. de Cologne à S. M. I. du 19 mars 1702, en latin et en français, avec des additions*, 1705. The *Manifeste* is by the Abbé Du Bos; the additions are by the Baron Kerg, Abbé of the Mont-Saint-Michel, prime minister of the Elector of Cologne.

<sup>13</sup> In 1704 Father Pasquier Quesnel (1634-1719) published, about the quarrel of the "cas de conscience" (see following note), 1) *Lettre d'un Evêque à un Evêque, ou Consultation sur le fameux Cas de Conscience*, and 2) *Avis sincères aux Catholiques des Provinces-Unies sur le Décret de l'Inquisition de Rome*.

<sup>14</sup> The quarrel around the "cas de conscience" revived the old Jansenist controversy. In 1703 there appeared the *Cas de Conscience proposé par un Confesseur de Province, touchant un Ecclésiastique qui est sous sa Conduite, et résolu par plusieurs Docteurs de la Faculté de Théologie de Paris*, attributed to M. Eustace, confessor of the nuns of Port-Royal, and to the Abbé Couet, grand-vicar of Rouen. This volume revived the question of the Jansenist formula: "Can a confessor absolve one who declares that he condemns the five propositions in the sense that the Church condemned them, but, as for attributing these propositions to Jansenius, he believes a respectful silence to be sufficient?" Forty doctors of the Sorbonne replied in the affirmative; and this marked the beginning of a violent controversy. The Papal Bull, *Vineam Domini*, given in 1705, condemned the "respectful silence." In 1705 there began to appear the *Histoire du Cas de Conscience, contenant tous les actes et écrits sur ce sujet, et particulièrement les Ordonnances et Mandemens des Evêques, avec des Remarques et des Réflexions*, which has been attributed to several Jansenists and probably is a work of collaboration. Among its authors and editors, there have been mentioned Father Quesnel, the controversialists Jacques Fouillou (1670-1736); Jean-Baptiste Louail (†1724); Françoise-Marguerite de Joncoux (1660-1715); Petitiépied; etc.



sont bien faites, et très capables d'embarrasser. On s'imagine que le prélat ne demeurera pas sans repartie.

"Mais me voilà au bout du papier, ne me restant que la place nécessaire pour vous assurer que je suis avec tout l'attachement possible, mon cher Monsieur, votre serviteur

Bayle."

"Mr. Leers vous salue et doit vous écrire au premier jour."

"A Rotterdam, le 12 d'avril, 1705.<sup>15</sup>

"A Monsieur Pinsson de Riolles,

"Avocat au Parlement, à Paris.

"Je vous suis infiniment obligé, Monsieur, des nouvelles marques de votre amitié qui paraissent si clairement dans votre lettre du 30 du mois dernier. Je ne saurais deviner sur quoi a été fondé le bruit dont vous me parlez ou de ma mort, ou de ma mauvaise santé,<sup>16</sup> car grâce à Dieu je me suis très bien porté depuis assez longtemps au moyen des ménagements que je prends, qui ne consistent point en remèdes car je n'en prends qu'au grand besoin, mais à ne travailler qu'avec mesure.

"Je me souviens d'avoir vu chez Mr. Ménage<sup>17</sup> le Mr. Bérauld, commentateur du *Stace in usum Delphini*,<sup>18</sup> dont vous m'apprenez la mort. C'était un ecclésiastique si je ne me trompe. Je suis surpris que vous n'ayez pas vu la réponse touchant le *Voyage de Misson*<sup>19</sup> car Mr. de Lorme<sup>20</sup> m'a assuré de vive voix qu'il l'avait envoyée. Je lui écris aujourd'hui pour le prier de vous faire tenir ce billet sous le couvert de son correspondant; je lui marque que vous n'avez pas vu l'éclaircissement en question. Je

Fénelon, Archbishop of Cambrai, issued an *Ordonnance* against *Le Cas de Conscience* in which he showed how the Jansenist "respectful silence" favored hypocrisy, perjury and even mental reservations, the use of which the Jansenists had so bitterly reproached to the Jesuits. The *Histoire du Cas de Conscience* reproduced his text with polemical notes which Bayle attributed to Father Quesnel, and which are most probably by him. In a letter to Marais of Dec. 28, 1705, Bayle wrote: "Vous me paraissez croire que la *Défense des Théologiens*, et particulièrement des Disciples de St. Augustin, est l'ouvrage d'un associé du Père Quesnel. Je crois que c'est lui-même qui en est l'auteur, aussi bien que des notes marginales qui accompagnent l'*Ordonnance* de Mr. de Cambrai, dans l'*Histoire* qu'on a publié à Amsterdam, du *Cas de Conscience*, en trois volumes."

<sup>15</sup> Published from the Columbia University Manuscript of Letters by Bayle.

<sup>16</sup> Bayle suffered from chronic tuberculosis, which took a turn for the worse in 1706. He died on Dec. 28 of that year. Cf. the *Consultation* de M. Fagon, *premier médecin du Roi sur la Maladie de M. Bayle*, in *Œuvres diverses*, 1737, I, Supplement, pp. 193-194, of Dec. 27, 1706. This consultation came too late, since it was given one day before his death.

<sup>17</sup> Bayle's letter of March 17, 1675, to Minutoli, proves that he attended gatherings at Ménage's house: "... Mercredi passé [March 13], je fus aux conférences qui se tiennent chez Mr. Ménage . . ."

<sup>18</sup> Claude Bérauld (†1705) succeeded d'Herbelot as professor of the Syrian language in the University of Paris. He published *Statii opera. Interpretatione et notis illustravit Cl. Beraldu. In usum Delphini* (2 vols., in-4°, Paris, Roulland, 1685), which has been criticized as: "Ungemein selten, im übrigen aber ganz werthlose Ausgabe" (F. L. A. Schweiger, *Handbuch der classischen Bibliographie*, II). Ménage was on very friendly terms with him and his brother: "J'appelle Messieurs Bérauld les *Philadelphes*, parce que des frères ne peuvent pas s'aimer plus qu'ils s'aiment. Ils sont mes voisins et mes bons amis" (*Ménagiana*, 1729, II, p. 64).

<sup>19</sup> See note 3 of the preceding letter of Feb. 24, 1705.

<sup>20</sup> Bookseller at Rotterdam.

crois qu'il l'a écrit à Mr. Boudot<sup>21</sup> qui aura oublié de vous le communiquer. Prenez la peine de vous en informer.

"J'ai vu la lettre que le Père Lamy, Bénédictin,<sup>22</sup> m'a fait l'honneur de m'écrire. J'ai tâché de faire passer à Namur le paquet que je voudrais lui envoyer, mais jusqu'ici aucun libraire n'a pu me procurer ce passage. On à la Foire de Francfort. Ils en rapporteront sans doute entre autres livres de Hollande, et il faut tant dépenser en passeports, que nos libraires n'y envoient presque rien. J'écris aujourd'hui au sieur Moetjens, fameux libraire de La Haye,<sup>23</sup> pour le sujet de me rendre le service dont j'ai besoin par rapport au dit paquet. Je vous prie d'assurer le Père Lamy de mes très humbles respects. J'ai reçu une lettre de Mr. de Larroque<sup>24</sup> datée du 3 du mois de mars. Il me marque qu'il doit aller bientôt aux Eaux de Bourbon.

"Nous verrons bientôt si nos libraires auront fait de bonnes emplettes à la Foire de Francfort. Ils en rapporteront sans doute entre autres livres celui d'un Mr. Edzardi, professeur à Hambourg,<sup>25</sup> intitulé *Pelagianismus Calvinianorum*, que le Roi de Prusse a fait brûler par la main du bourreau. Ce professeur est un Luthérien très rigide qui combat de toute sa force le dessein qu'a le Roi de Prusse de réunir les Luthériens et les Calvinistes. J'ai parcouru l'*Histoire du Cas de Conscience*, imprimée en trois volumes in-12 à Amsterdam. L'ordonnance de Mr. de Cambray<sup>26</sup> y est toute entière accompagnée d'amples notes marginales qui la réfutent. Outre cela elle est réfutée dans le troisième tome par des lettres qu'on adresse à ce prélat.

"Je vous souhaite toute sorte de prospérité et je suis, Monsieur, tout absolument à vous.

Bayle."

"Mr. Boudot vous communiquera ce que je lui ai écrit de Misson.  
de Lorme."

J. L. GERIG AND G. L. VAN ROOSBROECK

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(To be continued)

<sup>21</sup> See note 2 of the preceding letter.

<sup>22</sup> See note 10 of the preceding letter.

<sup>23</sup> Publisher of the *Recueil Moetjens*. See note 20 of Bayle's letter to Pinsson de Riollès of July 26, 1694, in *ROMANIC REVIEW*, XXIV, No. 3, 1933.

<sup>24</sup> See note 6 of preceding letter.

<sup>25</sup> Sébastien Edzardi (August 1, 1673-June 10, 1736), theologian of Hamburg, who belonged to a family of Hebraic scholars, among them his father, Esdras Edzardi (1629-1708), and his brothers, George-Éliézer Edzardi (1661-1727), the Hebraic and Greek scholar, and Jean-Esdras Edzardi (1662-1713), the historian. At 18 years of age, Sébastien Edzardi travelled in Holland and England, then went to the University of Wittenberg, where he studied theology, and became assistant in the Faculty of Philosophy in 1696. In 1699 he became professor of logic and metaphysics in the University of Hamburg, a post for which the famous scholar, John-Albert Fabricius, had also been a candidate, and won an equal number of votes; the question was decided in favor of Edzardi by the drawing of lots. He was very learned, but his fondness for polemics involved him in long and violent quarrels. For example, he attacked the University of Halle, calling it an agent of hell, "Tartarea," and only the intervention of Rudolf-August, Duke of Brunswick, saved him from dismissal, following the complaint of Frederick I, King of Prussia. In 1705, five of the works of this theologian were burned by the public executioner, among them the *Pelagianismus Calvinianorum* mentioned by Bayle. For a list of his many polemical writings, see Thiessen, *Lexicon*.

<sup>26</sup> See notes 13 and 14 of preceding letter.



## MISCELLANEOUS

### A GREAT IRISH PENITENTIAL AND ITS AUTHORSHIP<sup>1</sup>

IN investigating the relations of early Irish culture with foreign cultures, one is frequently disappointed by the character of the evidence available. Many of the sources are either fragmentary,<sup>2</sup> of uncertain meaning,<sup>3</sup> or preserved in late, sometimes legendary versions.<sup>4</sup> Again, owing to the paucity of indigenous Irish sources on certain subjects,<sup>5</sup> one is often forced to rely principally, if not wholly, upon writings by or about Celtic exiles on the Continent;<sup>6</sup> and, in such cases, one frequently cannot be sure of correctly distinguishing between elements<sup>7</sup> brought over from Ireland and those acquired by these exiles during their stay on the Continent.<sup>8</sup>

In such circumstances, one decidedly welcomes the discovery of additional native sources relating to early Irish culture. Such a discovery was disclosed by Zettinger in 1902, when he published, for the first time, the text of a long-lost Iro-Latin penitential, now known as the true Penitential of Cummean.<sup>9</sup> In spite of its epoch-making character, this manual has either been completely ignored by numerous writers, or they have used, in its place, a pseudonymous, Frankish penitential of the ninth century.<sup>10</sup>

<sup>1</sup> The penitentials, or manuals of penance used in the confessional in the early Middle Ages, are valuable sources for secular as well as ecclesiastical culture. Vide J. T. McNeill, *The Celtic Penitentials*, etc., (Paris, 1923, and serially in *Rev. Celt.*, in 1922-1923), *passim*; and T. P. Oakley, *English Penitential Discipline*, etc., (*Columbia University Studies in History*, etc., CVII, no. 2, New York, 1923), *passim*.

<sup>2</sup> For examples, vide J. F. Kenney, *Sources for the Early History of Ireland*, (2 vols., New York, 1929-), I, *Ecclesiastical*, nos. 25-30, 50 (i), 84, 108, 114, 115, 118, 130 and *passim*.

<sup>3</sup> Due, e. g., to corruption of the texts, obscurity or ambiguity of language, elisions, etc.; cf. *ibid.*, *passim*, for numerous examples.

<sup>4</sup> E. g., in the *Lives of the Saints*; *ibid.*, *passim*.

<sup>5</sup> E. g., the beginnings of Irish monasticism, its debt to other countries, early monastic culture, etc.; cf. *ibid.*, chaps. iii, vii.

<sup>6</sup> Cf., e. g., in *ibid.*, nos. 31-34, 36, 59; chap. iii; nos. 74, 77, 84-86, 105, 114, 139, 205; chaps. vi-vii.

<sup>7</sup> I. e., language used, knowledge shown, points of view, customs, etc.

<sup>8</sup> Especially when one cannot check them with satisfactory sources that were undoubtedly indigenous to Ireland.

<sup>9</sup> In *Archiv f. kath. Kirchenrecht*, LXXXII, 501 et seqq.

<sup>10</sup> On the importance of the Penitential of Cummean: P. Fournier, in *Rev. d'hist. et de lit. réf.*, VIII, 542; and W. von Hörmann, in *Mélanges Fitting*, (Montpelier, 1908), II, 6, n. 12. For misuse of the pseudo-Cummean: The arts. on "Penance" in *Cath. Ency.*, and in *Hastings' Ency. of Relig. and Ethics*; O. D. Watkins, *History of Penance*, (2 vols., London, 1920); art. "Indulgences," in Vacant et Mangenot, *Dict. de théol. cath.* (Paris, 1923); McNeill, *op. cit.*, *passim*; and others too numerous to mention. For the text of the pseudo-Cummean: F. W. H. Wasserschleben, *Die Bussordnungen der abendländischen Kirche*, (Halle, 1851), 460-491; and cf. "Vorrede" and 61 et seqq. Cf., also, H. J. Schmitz, *Die Bussbücher*, u. s. w. (Düsseldorf, 1898, generally known as "Schmitz II"), 581 et seqq.

The great significance of the true Penitential of Cummean is to be seen in the fact that it served as an intermediary between Gallic and Celtic sources, on the one hand, and English and Frankish penitentials, on the other.<sup>11</sup> In this penitential are gathered together materials of Gallic,<sup>12</sup> Welsh, and Irish origin,<sup>13</sup> to which are added independent decisions;<sup>14</sup> and, subsequently, many *judicia* of the resulting compilation pass over into other Irish,<sup>15</sup> English,<sup>16</sup> and Frankish<sup>17</sup> manuals.

The text published by Zettinger is identified by him as an Irish manual from about the middle of the seventh century, and is ascribed to Cummean Fota, or the Long,<sup>18</sup> (d. 661 or 662). In support of this ascription, Zettinger argues as follows: a) The latest sources used are the penitentials of Gildas and of Columban;<sup>19</sup> b) the penitential is dominantly Celtic, from early Celtic sources; c) none of the marks are to be found in it that identify the Penitential of Columban as Continental; d) the decisions of this Penitential of Cummean correspond more closely than any others to those cited as "*Judicia Cummean*" by later penitentials;<sup>20</sup> e) the Penitential of Cummean ends with the rubric "*Finitus est hic liber scriptus a Commiano*"; f) at least the Prologue was often ascribed to Cummean "*Abbas*," or "*Abbas in Scotia ortus*";<sup>21</sup> g) the manual is evidently founded upon an Irish monastic rule;<sup>22</sup> h) the superscription of the Prologue in one manuscript ascribes the penitential to "*Cumiani longii*."<sup>23</sup>

Although Zettinger makes out a strong case for the Irish origin of this penitential and for ascribing it to an Irish Cummean, yet his evidence for attributing it to Cummean the Long is not convincing.<sup>24</sup> Zettinger admits that this ascription appears in a later, tenth century manuscript, but believes that the tradition may go back to an older, more creditable one.<sup>25</sup> While investigating another early Irish penitential, the present writer has discovered evidence of such an earlier Irish tradition. To present this evidence will be the object of the present article.

<sup>11</sup> For the following, see Zettinger, *loc. cit.*

<sup>12</sup> E. g., from John Cassian, and from Caesarius of Arles.

<sup>13</sup> From Celtic sources there were borrowings from earlier canons of Welsh synods, the penitentials of David, of Gildas and of Vinnian, from one title of the *Canones Hibernenses*, and from the Irish secular laws.

<sup>14</sup> Vide Zettinger, *loc. cit.*

<sup>15</sup> E. g., the Old-Irish Penitential, ed. by Gwynn; cf. *infra*.

<sup>16</sup> E. g., the Penitential of Theodore.

<sup>17</sup> Especially the pseudo-Cummean, the first Valicellian Penitential, the pseudo-Roman Penitential and the "tripartite" penitentials. Vide Zettinger, *loc. cit.*; and Fournier, in *op. cit.*, VI, 292 *et seq.*; VIII, 542-544 and *passim*.

<sup>18</sup> Abbot of Clonfert; vide Kenney, *op. cit.*, 425, 241. Zettinger confuses this Cummean with Cummean Ailbe, or the White, Abbot of Iona, or Hy, from 617 to 669. Cf. Kenney, *loc. cit.*, and *passim*; and *Dict. Christ. Antiq.*, under "Cummean."

<sup>19</sup> Zettinger, in *op. cit.*, 532-541.

<sup>20</sup> *Ibid.*, *loc. cit.*; Fournier, in *op. cit.*, VIII, 532.

<sup>21</sup> Zettinger, in *op. cit.*, 502, 524.

<sup>22</sup> *Ibid.*, 539.

<sup>23</sup> *MS. Cod. Vatic.*, no. 1349; cf. Zettinger, 524, 539.

<sup>24</sup> There were many Irish Cummeans in or near the period in question. Vide Kenney, *op. cit.*, *passim*; and *Dict. of Christ. Antiq.*, s. v. "Cummean."

<sup>25</sup> Zettinger, in *op. cit.*, 539.

In the Old-Irish Penitential edited by Gwynn<sup>26</sup> and allocated to the eighth or the ninth century,<sup>27</sup> several important passages quote certain *judicia* as coming from Cummean the Long;<sup>28</sup> and it will be shown that these passages are taken from the penitential ascribed to this Cummean by Zettinger. Comparison of the two penitentials shows a considerable number of additional borrowings from that source. Furthermore, the sequence of material in the Old-Irish Penitential often resembles the order of parallel passages in that of Cummean.<sup>29</sup> Hence, there are strong reasons for concluding that the author of the Old-Irish Penitential used, as one of his chief sources, the Penitential of Cummean, of which he believed Cummean the Long to be the author.

In his edition of the Old-Irish Penitential,<sup>30</sup> Gwynn erroneously traces a few of these borrowings to the penitential which is now recognized as a pseudo-Cummean.<sup>31</sup> But Gwynn's conclusion was reached in ignorance of the work of Zettinger, and without comparing the text of the Old-Irish Penitential with both the true Penitential of Cummean and the pseudo-Cummean.<sup>32</sup> The present writer has made these comparisons, and has found that certain passages in the Old-Irish Penitential<sup>33</sup> have parallels in the true Penitential of Cummean<sup>34</sup> which are absent in the pseudo-Cummean.<sup>35</sup> Parallel passages in the Old-Irish Penitential and in the true Penitential of Cummean follow.

*Penitential of Cummean*

i, 1 (in *op. cit.*, 506-507):

*Inebriati igitur vino sine<sup>36</sup> cervisa contra interdictum Salvatoris, ut dicitur;* (Followed by quotations,<sup>37</sup>).

*Old-Irish Penitential*

i, 7, (in *op. cit.*, 147):

*Anyone who drinks beer till he is tipsy in spite of the prohibition of Christ and the Apostles, if he be in orders,*

<sup>26</sup> In *Eriu*, VII, (1911), 121 *et seqq.* with text, critical notes, and English translation; cf. Kenney, *op. cit.*, 242.

<sup>27</sup> Not earlier than the last quarter of the eighth century; *vide* Gwynn, in *op. cit.*, 131 and *passim*.

<sup>28</sup> Cans. ii, 12: "*Secundum Cumineum Longum*," in *ibid.*, 145; iii, 2, in *ibid.*, 155: "According to Cummine Fota"; iii, 12, in *ibid.*, 157: "according to Cummine"; iii, 15, in *ibid.*, 157: "But Cummine Fota says." Kenney, *op. cit.*, 241, considers that "the Old-Irish Penitential quotes (Cummine) as author of a penitential treatise." This is stretching too far these quotations, especially as isolated penitential *judicia* were sometimes quoted from persons who, as far as is known, did not compose penitentials. Cf. the reference to Colum Cille, in Old-Irish Penitential, iii, 12, in *Eriu*, VII, 157, and *infra*.

<sup>29</sup> *Vide infra*, especially P. *Cumm.*, cans. i-iv with Old-Irish Penitential, cans. i-iii, v. The parallel column comparison shows the sections and sub-sections that pertain to the question. It is noteworthy that many differences in order are due to interpolations, in the Old-Irish Penitential, of matter from other sources. Sometimes, too, the Old-Irish Penitential made canons of matter which P. *Cumm.* had put into sections; and the reverse is sometimes true.

<sup>30</sup> Other sources included Irish secular laws and penitential canons, the Scriptures, materials from various early Fathers, from John Cassian, and from Caesarius of Arles. See the discussion and notes in Gwynn's edition.

<sup>31</sup> In *op. cit.*, 128-131. Gwynn suspected they came from another Cummean.

<sup>32</sup> See the discussion of that penitential, *supra*.

<sup>33</sup> Old-Irish Penitential, cans. i, 9; ii, 21; iii, 3; v, 10, 11.

<sup>34</sup> P. *Cumm.*, cans. i, 13, 14; ii, 7; iii, 5; iv, 6, 8.

<sup>35</sup> See the eds. by Wassersleben and by Schmitz, *ut supra*, which the present writer has diligently searched for such parallels, but in vain. In the following comparisons, the present writer has supplied italics for the closer parallels. Naturally material taken originally from Cummean into the Old-Irish Penitential would be modified through translation into the Old-Irish and, later, into English.

<sup>36</sup> Instead of "*sive*."

<sup>37</sup> From Luke xxi, 34, 35.

*Apostolique*: (Followed by quotation<sup>38</sup>); *si votum sanctitatis habuerint, XL diebus cum pane et aqua culpam deluant; laici vero VII diebus i, 2, (in op. cit., 507):*

*Qui cogit aliquam, (!) humanitatis gratia, ut inebriatur, similiter ut ebrius peniteat.*

*i, 3, (in op. cit., 507):*

*Si odii causa, ut homicidii iudicetur.*

*i, 4, (in op. cit., 507):*

*Qui psallere non potest, stupens se (!) linguis, superponat.*<sup>39</sup>

*i, 6, (in op. cit., 507):*

*Qui autem superfluum ventris distentionem doloremque sativitatis (saturitatis) sentit, I diem.*

*i, 7, (in op. cit., 507):*

*Si autem ad vomitum infirmitate sine, VII diebus.*

*i, 12, (in op. cit., 507):*

*Furat cibum, XL diebus; si iterum, III XLmas; si tertio, annum; si vero IIII iugi exilio sub alio abbate peniteat.*

*i, 13, (in op. cit., 507):*

*Parvulus X annorum aliquid furti faciens, VII diebus peniteat.*

*i, 14, (in op. cit., 508):*

*Si vero postea XX annorum aliquid modici furti huic accederit, XX vel XL diebus.*

*ii, 1, (in op. cit., 508):*

*Episcopus faciens fornicationem degradatus XII annum peniteat.*

*does forty days' penance.*

*i, 7, (in op. cit., 147-148):*

*If anyone out of hospitality constrains his fellow to get tipsy, he who causes his tipsiness does the like penance.*

*i, 7, (in op. cit., 149):*

*If it is through enmity that he does it, he who causes the tipsiness does penance as if he were a homicide.*

*i, 7, (in op. cit., 149):*

*If his tipsiness does not hinder him (from his duties) except that he is unable to chant the Psalms, or say Mass, or such-like, he keeps a fast therefor.*

*i, 10, (in op. cit., 149):*

*Anyone who eats till he makes himself ill, or till his skin gets tight, keeps a fast or two days on bread and water.*

*i, 10, (in op. cit., 149):*

*If he vomits, it is seven days.*

*i, 9, (in op. cit., 149):*

*Anyone who steals food gets forty days the first time and forty more the second time, a year the third time, and exile under the yoke of a strange abbot the fourth time.*

*i, 9, (in op. cit., 149):*

*If it be boys of ten years old, they get seven days.*

*i, 9, (in op. cit., 149):*

*If over twenty years, twenty days' penance.*

*ii, 2, (in op. cit., 141):*

*Anyone holding the rank of bishop, who transgresses in respect of a wo-*

<sup>38</sup> From Eph. v, 18.

<sup>39</sup> "Superponat" refers to performing a "superpositio" or "superimpositio," i. e. a fast prolonged beyond the customary time, a requirement frequently found in the Celtic penitentials. Vide Schmitz, *op. cit.*, *passim*, the texts of those manuals; also DuCange, *ss. vv.*

ii, 2, (*loc. cit.*):

*Presbyter aut diaconus faciens fornicationem naturalem, praelato ante monachi votu, (!) VII annos peniteat. Veniam omni hora roget, superpositionem<sup>40</sup> faciet in unaquaque ebdomada exceptis Lme diebus; (followed by a detailed description of the amounts of penance assigned to the orders designated, in case of natural fornication, with exact specifications of diet and manner of life.)*

*per III Xlmas annis superaddat aliquid, prout virtus eius amiserit; semper ex intimo corde defleat culpam suam, obediens iamque prae omnibus libentissime excipiat. Post annum autem et dimidium eucharistiam sumat et ad pacem veniat et psalmos cum fratribus canat, ne petitus anima tanto tempore caelestis medicine<sup>41</sup> ieiunia interiat. (!)*

ii, 3, (*in op. cit.*, 508):

*Si inferiori gradu quis positus sit monachus, (fornicationem naturalem faciat) III quidem annum peniteat, sed iam mensura non gravetur panis; si operarius est, sextarium de lacte romanum et alium de tenucla et aqua quantum sufficiat pro situs (!) ardore sumat.*

ii, 4, (*in op. cit.*, 509):

*man, is degraded and does penance twelve years on water diet, or seven years on bread and water.*

ii, 3, (*in op. cit.*, 141):

*If he is a priest or a deacon who has taken a vow of perpetual celibacy, he spends three and a half years on bread and water, with a fast in every week of the time, except between the two Christmases and between the two Easters and at Pentecost.*

(There are certain general resemblances in the directions for diet, etc., but a great many modifications. Due to limits of space, only certain very definite parallels are indicated):

*4: Additional labour is laid on penitents in the three Lents<sup>42</sup> of the year, as their strength can bear it. Obedience and humility are required of them, besides going to Communion at the end of three and a half years for the higher orders, at the end of a year and a half, for the lower orders generally, that their souls may not perish for want of Christ's body by reason of the long period of penitence; and thereafter they receive the salutation of good brethren and they sing the Psalms in their place among the brethren.*

ii, 6, (*in op. cit.*, 141):

*If it be a man of lower rank than a priest or deacon who transgresses in this point through lust, he does penance three years, but the measure of his bread and whey-water is increased, that it may suffice him for vigils and labour: that is he gets a prime bochtan of good milk, besides whey-water, as much as he needs.*

ii, 8, (*in op. cit.*, 143):

<sup>40</sup> Cf. *Supra*, under "superponat."

<sup>41</sup> I. e. the medicine of penance; cf. an excellent art. by J. T. McNeill, on that subject, in *Church History*, I, no. 1 (March, 1932), 14-27.

<sup>42</sup> "The three Lents" mean the three "quadragesimae," or quarantines of the year, i. e. the forty days of regular Lent plus similar periods of forty days each before Christmas and after Pentecost. Vide B. Poschmann, *Die abendländische Kirchenbusse*, (Breslau, 1930), 14, 46, after various penitential canons.

*Si vero sine monachi voto presbyter aut diaconus sic peccaverint sicut monachus sine gradu peniteat.*

ii, 5, (in *op. cit.*, 509):

*Si autem post peccatum voluerit monachus fieri, in districto praeposito ex alii anni et dimedio peniteat sic; habet tamen abbas huius rei moderande facultatem, si oboedientia eius placita fuerit Deo et abbati sui.*

ii, 7, (in *op. cit.*, 509):

*Moechator matris suae annos III cum peregrinatione perenni peniteat.*

ii, 10, (in *op. cit.*, 509):

*Si vero in femoribus, II annos.*

ii, 13, (*loc. cit.*):

*Si autem impugnatione cogitationis violenter coinquinatus est, VII diebus peniteat.*

iii, 1, (in *op. cit.*, §11):

*Faciens furtum semel, I annum peniteat; si iterum, II annis.*

*If it be a priest or deacon not having taken the vows of a doermanach, the penance of a monk not in orders is what he performs.*

ii, 8, (in *op. cit.*, 143):

*If they take such a vow after committing the transgression, they do penance for a year and a half living on bread and water, in penitence. (ii, 9): If it be a pious abbot (who is over them) each of these penances admits of curtailment, according to the strength and self-abnegation and obedience of him who commits the sin.*

ii, 21, (in *op. cit.*, 145):

*Qui cum matre aut sorore fornicaverit, quattuor decem annos poeniteat, dicit Theodorus: similiter si frater cum fratre. Secundum Cumineum Longum, autem, quattuor annos<sup>43</sup> poenitentiae cum peregrinatione perenni. Tres annos et dimidium propter ceteros consanguineos.*

ii, 25, (*loc. cit.*):

*Viri qui inter femora aut in terga inter se fornicant, duo annos poeniteant. Similiter etiam si mulieres aut puellae eadem faciunt inter se.*

ii, 27, (*loc. cit.*):

*Si quis impugnatione cogitationis pollutus fuerit invitatus membra sua manu aut femore tangendo, idque sine proposito peccandi acciderit, septem dies tantum poeniteat et jejunium atrum vel arreum jejunii in medio observet.*

iii, 2, (in *op. cit.*, 155):

*Anyone who makes a habit of thieving or stealing and robbing through covetousness, Theodore says, seven years' penance.*

*According to Cummine Fota it is a year the first time, two the second time.*

<sup>43</sup> Perhaps the author of the Old-Irish Penitential misread as "IV" an illegible "III" in that of Cummean.

iii, 2, (in *op. cit.*, §11):

*Si puer, XL vel XXX diebus, ut est  
aetas vel qualitas eruditionis.*

iii, 5, (in *op. cit.*, §12):

*Qui aliena diripit quolibet modo,  
quadruplum reddat ei, cui nocuit.*

iii, 6, (in *op. cit.*, §12):

*Si non habet unde reddat, peniteat  
ut supra diximus.*

iii, 8, (in *op. cit.*, §12):

*Qui perjurium iurat IIII annos peni  
teat.*

iii, 9, (in *op. cit.*, §12):

*Qui autem deducit alium in perjurium  
ignorantem, VII annos peniteat.*

iii, 10, (in *op. cit.*, §12):

*Qui deductus est ignorans et postea  
recognoscit, I annum.*

iv, 9, (in *op. cit.*, §13):

*Qui per rixam ictu debilem vel de  
formem hominem reddit, impensa in  
medicos curat, et macule pretium et  
opus eius, donec sanetur, et dimedium  
anni peniteat.*

10: *Si vero non habeat, unde restituat  
haec, I annum peniteat.*

iii, 2, (*loc. cit.*):

*If boys do such things, it is forty  
nights (or twenty nights) of penance,  
or else their penance is according to  
their age. If the culprit can pay the  
erics which God has appointed in law  
and rule, his penance is consequently  
less.*

iii, 3, (in *op. cit.*, 155):

*If anyone steals a sheep, he must re-  
store four sheep in its place; but five,  
if a cow; two, if a horse; two, if a  
pig; with double for inanimate chat-  
tels.*

iii, 4, (in *op. cit.*, 155):

*If there is nothing that he can pay  
for it he gives service in place of it.  
If he offers it to God and does pen-  
ance as his confessor prescribes, and  
does not possess anything that he can  
pay (as fine or restitution), he pays  
nothing to man, save only penance as  
a token of good will.*

iii, 12, (in *op. cit.*, 157):

*Anyone who takes a false oath in  
church on a book of the Four Gospels,  
does ten years' penance, (fourteen  
years according to Colum Cille, seven  
(or four) according to Cummine.<sup>44</sup>*

iii, 13, (in *op. cit.*, 157):

*Anyone who leads his fellow into per-  
jury, let him do seven years' penance.*

iii, 13, (in *op. cit.*, 157):

*He who commits perjury in ignorance,  
a year's penance.*

v, 8, (in *op. cit.*, 169):

*Anyone who hurts his fellow in a  
quarrel so as to leave a blemish on him,  
has to pay the leech's fee, and to do  
his work until he is well, and does  
half a year's penance and pays a price  
for the blemish, according to what  
the leech judges fair. If he has not  
the price to pay, he does a further  
year's penance.<sup>45</sup>*

<sup>44</sup> Varying numbers in different MSS.



iv, 6, (in *op. cit.*, 513):

(willful homicide):

Si autem *post vota perfectionis*, cum *peregrinatione perenni mundo moriatur*.<sup>45</sup>

iv, 7, (in *op. cit.*, 513):

Qui autem *per furorem facit et non ex meditatione*, III annos cum pane et aqua, *elimosinis orationibusque peniteat*.

iv, 8, (in *op. cit.*, 513):

Si autem *casu nolens occiderit proximum suum*, I annum *peniteat*.

iv, 12, (in *op. cit.*, 514):

*Fratrem cum furore maledicens*, est (var., "nocuit") *ei cui maledixerit placeat, et VII diebus cum pane et aqua remotus*.

iv, 13, (in *op. cit.*, 514):

Qui *verba acerviora protulerit in furore*, non tamen iniurosa, *satisfaciens fratri superponat*.<sup>48</sup>

iv, 14, (in *op. cit.*, 514):

Si autem *cum pallore vel rubore vel tremore, tacuit tamen*, I diem *cum pane et aqua sit*.

iv, 15, (in *op. cit.*, 514):

Qui *mente tamen sentit commotionem*, *satisfaciat ei, qui illum commovit*.

iv, 16, (in *op. cit.*, 514):

Qui *vero non vult confiteri ei, qui se*

v, 11, (in *op. cit.*, 169):

(willful homicide):

Anyone who kills his fellow in anger and with premeditation and intent, *after taking a vow of renunciation*,<sup>47</sup> the penance for him is a *life of exile in destitution*, unless pious anchorites grant him remission.

v, 10, (in *op. cit.*, 169):

If he does it in anger, without premeditation, *three years' penance*.

v, 10, (in *op. cit.*, 169):

Anyone who kills his brother without premeditation, without quarrel, without wrath, yet it happens by his deed, that is a *year of penance*.

v, 13, (in *op. cit.*, 169):

Anyone who curses his neighbor, let him beg his pardon, and let him undergo a *week's strict penance*.<sup>49</sup>

v, 13, (*loc. cit.*):

Anyone who speaks bitter words to his neighbor, (while it is not from his heart), let him ask his pardon and keep a fast.

v, 13, (*loc. cit.*):

If his brother turns red or pale before him, or if he is taken with a trembling, yet keeps silent and does not contradict him, his penance is a *day on bread and water*.

v, 14, (*loc. cit.*):

Anyone who feels in his mind no more than a stirring of anger, let his mind make peace (with his brother).

v, 14, (*loc. cit.*):

Anyone who does not make confes-

<sup>45</sup> "Vota perfectionis," and "mundo moriatur," i. e. "to renounce the world" in a monastery; *vide* DuCange, ii. vv.

<sup>46</sup> Apparently a misinterpretation of the parallel passage in the Penitential of Cummean.

<sup>47</sup> "Vow of renunciation"—another way of expressing "mundo moriatur," *q. v. supra*.

<sup>48</sup> Cf. *supra*, s. v.

<sup>49</sup> "Strict penance," in these early penitentials, often meant on bread and water. See the texts of the Penitentials of Vinnian and of Columban, in Schmitz, *op. cit.*, I, 502 et seqq. and 594 et seqq.; also Old-Irish Penitential, *supra*, e. g., can. ii.



commotavit, (!), abscedatur pestifer ille a coetu sanctorum; si penitet, quanto tempore contradicit, tanto peniteat.

sion to him who has stirred his anger cannot remain in the community of the brethren of the church, lest a plague come thereof. The nature of concealed anger is likened to fire in wood.

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### THREE VERRI LETTERS TO ISIDORO BIANCHI

**B**OUND with the manuscript of the *Elogio storico di Pietro Verri* of D. Isidoro Bianchi (Cremona, Lorenzo Manini, 1803), preserved in the Biblioteca Nazionale di Brera in Milan, are several letters to Bianchi (1733-1807), including three from Pietro Verri's brother Alessandro (1741-1816), author of the *Notti romane*, which seem worthy of publication. The first of these letters, dated "Roma 16 aprile 1803", is interesting for the account contained in it of the authorship and composition of Beccaria's famous work *Dei delitti e delle pene*.

"Ricevo una sua graditissima 29 scaduto marzo, e prontam[en]te rispondo al suo quesito per la verità di cui sono testimonio ormai solo fra vivi.

"Come si trovi fra gli scritti del defunto mio fratello Pro' di chiara memoria tutto il trattato de' *Delitti e delle pene* di suo proprio pugno, io non ne ho sicura contezza. Per altro mi sembra di avere qualche reminiscenza che di mano in mano che il march[ese] Beccaria componeva l'opera di suo pugno scrivendola, ed essendo piena di pentimenti e cancellature, mio fratello per amicizia la trascrisse in netto. Se questa reminiscenza mia non è fallace si troverà lo scritto di mio Fratello nitido e puro. Ora venendo alla storia di quella Opera, ho piacere ch'Ella m'abbia data occasione di ripetere quella verità la quale per un certo Fato contrario alla fama di tanto mo cittadino, sembra che non possa ancora prevalere. Invano mentre mio Fratello visse non si stancò ripetere che quell'opera non è sua: invano ho sempre declamato io stesso testimonio di vista, e meritedi di fede.

"Ora per tanto quasi come destamento sono per dichiarare e confermare quanto è a mia notizia sopra tal particolare. Il Marchese Beccaria allora giovane non era conosciuto quanto meritava. Mio fratello Pietro gli proponeva sempre di prodursi con qualche opera di lettere, predicendogli gloria in tale carriera. Infatti pubblicò primieramente un opuscolo sulle Monete<sup>1</sup> in occasione che si trattava dal Governo una riforma: a tale materia successivamente essendo io nella carica allora detta *Protettori dei Carcerati* la quale era un esperimento che si faceva della Gioventù inclinata agli studi Forensi, avveniva spesso che ragionassi di materie criminali, e che ne rilevassi la barbarie in quanto a me pareva de' scrittori di quelle, e dei metodi anche nel giudicare, e processare. Al conte Pietro sembrò questo argomento degno della penna del Suo Amico Beccaria, e gli propose di trattarlo.

"Il marchese Beccaria in fatti vi si accinse, e siccome al pari di tanti altri illustri ingegni, quanto era capace dell'opera, altrettanto ripugnava alla assi-

<sup>1</sup> *Disordini delle monete nello Stato di Milano*, Lucca, 1762.

duità di comporla, così per ridirvelo passava tutta la sera nelle stanze medesime allora abitate da mio Fratello, dove io pure rimaneva studiando. Il conte Pietro usciva per le sue incombenze ed io col marchese Beccaria passavamo studiando la sera precisamente nella ultima stanza dell'appartamento a pian terreno che corrisponde al Salone degli Animali dipinti al primo piano. Ivi sul tavolino del conte Pietro io stesso ho veduta scrivere, e composta dal marchese Cesare Beccaria l'opera dei *Delitti e delle Pene*. Mi ricordo ch'egli pensava molto prima di scrivere, non poteva resistere alla fatica più di due ore, trascorse le quali lasciava la penna. Alla fine della sera il conte Pietro ritornava a casa. Il marchese gli leggeva quanto aveva scritto, e col suo parere fece qualche volta dei cambiamenti e correzioni. Ma siccome il marchese ripugnava certo alla briga di porre in netto il primo suo scritto sempre pieno di cancellature, così ò qualche reminiscenza che mio fratello si facesse un pregio di porre in netto l'opera di suo pugno. Esso animava sempre Beccaria a proseguirla, e ne pronosticava gli applausi della Europa. Io stesso ne fui così persuaso sino ad allora che mi feci cedere dal marchese quello suo scritto originale che io aveva veduto formarsi di suo pugno nello spazio di circa due mesi ogni sera. Infatti io ho posseduto questo autografo tutto il tempo del mio viaggio a Parigi col Marchese Beccaria ma poi disgiuntomi da Lui e stando io in Roma nell'anno 1767 ed essendosi sparsa la fama che l'opera fosse di altra mano, egli mi chiese la restituzione del suo Autografo il quale rimaneva a Milano fra le mie carte. Io prontamente scrissi a mio Fratello il conte Pietro che glielo restituisse e così fu fatto. Si deve pertanto ritrovare nelle carte del Marchese quando se ne abbia avuta degna cura. In ogni caso è la pura verità quanto ho esposto.

"Se poi mi consolo ch'Ella renda tanta giustizia al Defunto mio Fratello, e sono pur certo che la sua fama letteraria sia affidata al suo stile condito di fiori e di frutti, verace, giudizio, libero dalle passioni. È molto tempo che non scrivo lettera così prolissa. La materia lo richiede. La prego conservarmi nella sua memoria e a credermi qual sono

"Dist.<sup>mo</sup> ed obbli.<sup>mo</sup> Servatore  
Alessandro Verri."

The second letter here presented, written at Rome, June 25, 1803, comments on the *Elogio* of his brother, Pietro, sent him by the author.

"Il Corriere Verri mi ha recato in proprie mani appena giunto un piego il quale contiene l'Elogio dell'immortale mio Pietro fratello. Mi riuscì nuovo l'avere un agnato fra miei Corrieri.

"Egli giunse la mattina del 21 corr[en]te. Io ho già letto tutto l'Elogio, vi ho preparate alcune mie osservazioni consistenti in qualche leggero equivoco di fatto, ed alcuna aggiunta di fatti a me noti che suggerisco come a suo tempo Ella potrà considerare. Corrispondo con libertà alla prevenzione ch'Ella ha del mio debole sentimento. Col ritorno dello stesso Corriere il quale ripartirà di qui il dì ventuno Luglio io respingo a mia cognata il piego nel quale saranno accluse anche le mie osservazioni. Intanto le posso dire che ho letta l'opera con sommo interesse perchè è la storia Domestica e della nostra gioventù, scritta con candore, esattezza, cuore, e criterio. Sono stato con le lagrime agli occhi nel fatale

momento della perdita di tanto amico e lume di nostra famiglia. Conservi la sua benevolenza al suo

"Dist.<sup>mo</sup> ed Obbl.<sup>mo</sup> Ser.<sup>re</sup>  
Alessandro Verri."

Writing from Rome on Aug. 27, 1803, Verri refers to a criticism made by Giuseppe Baretti in his famous periodical, *La Frusta letteraria* (1763-1765). "Il mio Caffè" mentioned in the letter is, of course, the well-known periodical<sup>2</sup> of the Verri brothers and their group in Milan.

"Ricercata preg[iatissi]ma sua 18 stante. Ho piacere che le siano giunti i fogli della sua opera, e non mancherò spedirne la continuazione, e spero qualche foglio.

"Il famoso Aristarco Scannabue<sup>3</sup> nella sua *Frusta* criticò in diversi luoghi il mio Caffè: oltre il passo ch'Ella accenna relativo al Goldoni, ho presente la critica per la mia rinunzia alla Crusca, dove servendomi io della frase—*vendere le nostre idee*: mi deride interrogando—*di sopra o di sotto?* Ma noi per massima non abbiamo voluto entrare cotal senno in campo di battaglia siccome letterato plebeo e villano senza alcuna urbanità.

"Il Soresina a mia notizia non deve essere Letterato. Era bensì uno di quegli detti Agenti Aulici residenti in Vienna, e che non altro erano che corrispondenti nelle Province per affari. Ora è morto da vari anni.

"In attenzione di suoi cenni a servirla mi confermo

"Dist.<sup>mo</sup> ed obblig.<sup>mo</sup> Ser.<sup>re</sup>  
Alessandro Verri."

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#### DRAMATIC COPYRIGHT IN SPAIN BEFORE 1850

**A**MONG the many ills which attended the still decadent drama of Spain during the first half of the 19th century was the lack of protection given to authorship. The drama, of all phases of literary expression, was, for reasons readily evident, most vitally affected by the non-existence of legal guardianship. A law had existed since 1813 which, in theory at least, was supposed to protect the author against the exploitation of his work by others; but, like many another law of that day, it was on the books but not enforced. A dramatist might put the finishing touches (such as they were) to his piece, have it accepted by the producer, and stand proudly to receive the plaudits of an enthusiastic public, only to fail to recognize his play on the boards, to see it played elsewhere without his consent, to find it coming from the press without his name or knowledge,<sup>1</sup> to have it corrected, copied, changed,

<sup>2</sup> *Il Caffè o sia Brevi e varii discorsi distribuiti in fogli periodici*. Brescia, 1764-1766, 2 vols., in-4°.

<sup>3</sup> *Nom de guerre* of Giuseppe Baretti (1719-1789).

<sup>1</sup> An interesting example of this was the appearance in 1829, the date of its composition, of Martínez de la Rosa's *Edipo*, printed in Barcelona, without his name and minus the dissertation on the Oedipus theme which he had prefixed to his own edition of the same year.

mutilated, added to and taken from, while he stood helplessly by and pondered none too cheerfully the irony of the laurels which sat upon his brow.

The evil did not prevail unfelt and unprotested. In 1832, Larra, under his pseudonym of *El Pobrecito Hablador*, asks: "¿Quién es por acá el autor de una comedia? ¿Qué cosa es el derecho de la propiedad?"<sup>2</sup> He further complains bitterly that when an author has completed a work, "Algún librero . . . le ha hecho el obsequio de imprimírsela en muy mal papel, con pésimo carácter de letra, estropeado el texto original y sin pedirle licencia . . . Dios crió al poeta para el librero, como el ratón para el gato, y caminando sobre este supuesto, que nadie nos podrá negar, es cosa clara que el impresor que tal hace cumple con su instinto, desempeña una obra meritoria, y si no gana el cielo, gana el dinero que para ciertas conciencias todo es ganar."<sup>3</sup>

But if this were only all! A comedy pleases; it is played in theater after theater; ". . . pero acerquémonos un poco más. Aquí el corifeo de la compañía le despojó de su título, y le puso otro, hijo de su capricho, porque, ¿qué entienden los poetas de poner títulos a sus comedias? Allí otro cacique de aquellos indios de la lengua le *atajó un parlamento* o le suprimió una escena, porque, ¿qué actor, por mal que represente, no ha de saber mejor que el mejor poeta dónde han de estar las escenas, y cuán largo han de ser los parlamentos y los diálogos, y todas estas frioleras del arte, particularmente si en su vida ha visto un libro, ni estudiado una palabra? Porque es de advertir que en materia de poesía, el que más estudia es el menos entiende. Y gracias si la cuchilla de aquel bárbaro victimario no le suprimió entero el papel de un personaje, aunque fuera el del protagonista, que era el que menos falta hacía y más fuera estaba de su lugar."<sup>4</sup>

Later in his brief existence, the *Pobrecito Hablador* reflects upon the manner of reforming the situation in the theater; and demanding protection by law, copyright, he offers it as a corrective for many of the ills which afflict the stage: "Pedimos en primer lugar para los poetas . . . lo que sólo ellos no tienen en la sociedad. El derecho de la propiedad."<sup>5</sup> It is unjust that a play which brings to its producer a large sum over a period of years can be bought outright for a thousand reals or so.<sup>6</sup> Even if the theaters of the Court occasionally remember the author of a play, those in the provinces are wholly oblivious of him, though they too are theoretically bound to recognize the author's rights.

"Los teatros de provincia se creen autorizados, representada una vez una comedia en Madrid, a sustraer copias fraudulentas, y a representarla en todas partes, muy persuadidos de que los autores no tienen derecho alguno a impedirselo . . ."<sup>7</sup>

In 1832 Larra's was a voice crying in the wilderness; for it was not until 1849 that the situation was adequately cared for. Yet as far back as the time

<sup>2</sup> *Obras completas de Figaro*, sexta edición. Tomo I, Paris, n. d., p. 31.

<sup>3</sup> *Ibid.*, p. 31.

<sup>4</sup> *Ibid.*, p. 32.

<sup>5</sup> *Ibid.*, p. 37.

<sup>6</sup> For example: "Bretón cobra 1,000 o 1,500 reales de una comedia, por una sola vez; de un original para imprimirlo y cederlo al editor, le dan 500" (J. Yzart, *El arte escénico en España*, Vol. I, Barcelona, 1894, p. 18). Cf. also Larra, *op. cit.*, p. 37.

<sup>7</sup> Larra, *op. cit.*, p. 38.

of Carlos III the matter of author's rights had been given attention; and from his reign dates the *Pragmática* of 1764, which recognized the right of an author and his heirs to intellectual ownership. But the first explicit recognition of such an ownership was the *Decreto* of the Cortes of June 10, 1813, being extended on Jan. 4, 1834, and March 5, 1837, to include translations. But these laws functioned very imperfectly, especially with regard to drama, and on May 5, 1837, a Royal Order was issued, directed at the theaters:

"En ningún teatro se podrá representar una obra dramática, aun cuando estuviere impresa o se hubiere representado en otro u otros, sin que preceda el permiso de su autor o dueño propietario".

The enforcement of this order, however, was exceedingly lax, and the government was obliged to take a further step. Two years later appeared the *Real Orden de 8 de Mayo de 1839*, setting forth in precise terms the means of forcing observance of the previous order, and naming the officials upon whom this obligation devolved.<sup>8</sup>

Though the order of 1837 was the most effective step yet taken to prevent the exploitation of authors by the theaters, the passing of a few years showed it to contain loopholes through which it was evaded. This necessitated another Royal Order, which was promulgated on May 4, 1844, and which made more inclusive the sweep of the earlier one:

"La real orden de 5 de Mayo de 1837 y las demás disposiciones relativas a la propiedad de las obras dramáticas, comprenden no sólo a los teatros públicos, sino también a toda sociedad formada por acciones, suscripciones o cualquiera otra contribución pecuniaria, sea cual fuere su denominación".

But, as has been said, the real change for the better came only in 1849. The decrees and orders issued thus far were ineffective because the government had not yet faced squarely the question of literary ownership or considered the matter of protection in its several aspects. The year 1847 had seen a copyright law which defined the rights of authors in general. Two years later, the Teatro del Príncipe became the Teatro Español, with the express purpose of encouraging native drama. For this theater a set of *reglamentos* was drawn up on Feb. 7, 1849, stating precisely the obligations of the management to the dramatists. The conditions of the *Reglamento del Teatro Español* of Feb. 7, 1849, served as the basis for the *Decreto orgánico de Teatros del Reino*, of the same date,

<sup>8</sup> "Los jefes políticos y alcaldes constitucionales de los pueblos donde hubiere teatro vigilarán muy particularmente sobre la observancia de la real orden de 5 de mayo de 1837, siendo responsables de su exacto cumplimiento."

"A este efecto, mandarán a los censores nombrados para examinar las obras dramáticas, no den pase a ninguna que no va acompañada de un documento que acredite que el autor o su apoderado ha concedido el correspondiente permiso para ser puesta en escena por el empresario o compañía que lo solicita, debiéndose expresar esta circunstancia en la censura."

"Los jefes políticos y alcaldes mandarán suspender inmediatamente la representación anunciada de toda obra dramática, siempre que el autor de ella o su apoderado se les presente oportunamente en queja por no haberse obtenido el indicado permiso; y aun sin necesidad de queja, ejecutarán lo mismo si les constare que semejante permiso no existe."

"Las mismas autoridades procederán con arreglo a las leyes contra los empresarios y directores o autores de compañías cómicas que falten a lo prevenido en la mencionada real orden de 5 de mayo, o que para eludirla, igualmente que las disposiciones contenidas en la presente circular, alteren en los anuncios los títulos de las obras dramáticas."

which imposed upon all the theaters of Spain the obligations to authors which prevailed at the Teatro Español.

The author is no longer at the mercy of the producer; he has rights which must now be recognized, for they are not only stated by law, but are assured by penalties. According to article 59 of the *Decreto orgánico*,

"El autor de una obra dramática tendrá derecho a percibir durante el tiempo que la ley de propiedad literaria señale, y sin perjuicio de lo que en ella se establece, un tanto por ciento de la entrada total de cada representación, incluso el abono. El máximo de este tanto por ciento será el que pague el Teatro Español, y el minimum la mitad".

The royalty rates of the Teatro Español, here accepted as standard, are set forth in the *Reglamento del Teatro Español*:<sup>9</sup>

"El autor de una obra nueva en tres o más actos percibirá del Teatro Español, durante el tiempo que la ley de propiedad literaria señala,<sup>10</sup> el 10 por 100 de la entrada total de cada representación, incluso el abono. Este derecho será 3 por 100 si la obra tuviese uno o dos actos. (art. 10).

"Las traducciones en verso devengarán la mitad del tanto por ciento señalado respectivamente a las obras originales, y la cuarta parte las traducciones en prosa. (art. 11).

"Las refundiciones de las comedias del teatro antiguo, devengarán un tanto por ciento igual al señalado a las traducciones en prosa, o, a la mitad de este, según el mérito de la refundición. (art. 12).

"En las tres primeras representaciones de una obra dramática nueva, percibirá el autor, traductor, o refundidor, por derechos de estreno, el doble del tanto por ciento que a la misma corresponda. (art. 13)."

Returning to the *Decreto orgánico* we find further concessions to authors:

"Los autores dispondrán gratis de un palco o seis asientos de primer orden en la noche del estreno de sus obras, y tendrán derecho a ocupar también gratis, uno de los indicados asientos en cada una de las representaciones de aquellas. (art. 60)."

Failure to have the author's permission for the production of his play incurs a penalty:

"Si la empresa careciese del permiso del autor o dueño para poner en escena

<sup>9</sup> Before 1849 plays coming from the press bore either a simple copyright claim or a statement of copyright citing any one or all of the decrees of 1837, 1839, and 1844. But after 1849 and until the revision of the copyright laws in 1879, many publishers bound in with their plays the several articles of the *Reglamentos orgánicos de Teatros* which pertained to royalties and copyright, and which are reproduced here.

<sup>10</sup> Article 17 of the *Ley sobre la propiedad literaria*, June 10, 1847, reads as follows: "Respecto a la publicación de las obras dramáticas en los teatros, se observarán las reglas siguientes:

"1ª Ninguna composición dramática podrá representarse en los teatros públicos sin el previo consentimiento del autor.

"2ª Este derecho de los autores dramáticos durará toda su vida, y se transmitirá por veinte y cinco años, contados desde el día del fallecimiento, a sus herederos legítimos, o testamentarios, o a sus derecho-habientes, entrando después las obras en el dominio público respecto al derecho de representarlas."



la obra, incurrirá en la pena que impone el art. 23 de la ley de propiedad literaria. (art. 81)."<sup>11</sup>

And finally, tampering with the text of a play is also strictly forbidden. Had Larra lived, his heart would doubtless have been warmed by the heavy risk under which this statute could be violated:

"Las empresas no podrán cambiar o alterar en los anuncios de teatro los títulos de las obras dramáticas, ni los nombres de sus autores, ni hacer variaciones o atajos en el texto sin permiso de aquéllos; todo bajo la pena de perder, según los casos, el ingreso total o parcial de las representaciones de la obra, el cual será adjudicado al autor de la misma, y sin perjuicio de lo que se establece en el artículo antes citado de la ley de propiedad literaria. (art. 82)."

These laws of 1849 did not bring the situation in the theater to perfection, but they did provide adequate protection for the time being, something that the Spanish dramatists had never before enjoyed.<sup>12</sup> It would be too much to say that had they been promulgated earlier, the quality of the drama in Spain during the first half of the century would have been improved, but, coming when they did, they were early enough to save from spoliation the plays of men like López de Ayala, Tamayo y Baus, Echegaray, and their colleagues.

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A RENAISSANCE TRANSLATION OF THE NICOMACHEAN ETHICS  
REVEALS A FORGOTTEN SONNET BY  
THOMAS SEBILLET

THE finding of a long-forgotten sonnet by Thomas Sebillet is hardly a discovery of the sort to rescue this author from the obscure rôle reserved for him in so many manuals of French literary history as a precursor of Du Bellay. However, a peculiar interest always attaches to any example of the creative work of those whose reputation is mainly sustained by their contribution to the theory of their art; and this is especially true of Sebillet, whose original verses were, it appears, so extremely meager. Indeed, with the exception of his poetical rendering of Euripides' *Iphigenia*, only four sonnets and a single quatrain — a total of 60 verses in all — have been attributed thus far to the author of the *Art poétique françoys*. The addition of one more sonnet to the list of Sebillet's original poems assumes, therefore, a certain importance.

Sebillet's scanty and scattered verses were first assembled and published together in 1927 by the Dutch scholar, Hendrik De Noo,<sup>1</sup> who admittedly leaned heavily for his documentation upon the scholarly introduction in Prof. Félix Gaiffe's edition of the *Art poétique françoys*, published seventeen years

<sup>11</sup> "El impresario de un teatro que haga representar una composición dramática o musical, sin previo consentimiento del autor o del dueño, pagará a los interesados por vía de indemnización una multa que no podrá bajar de 1000 reales ni exceder de 3000. Si hubiese además cambiado el título para ocultar el fraude, se le impondrá doble multa" (*Ley sobre la propiedad literaria*, art. 23).

<sup>12</sup> They prevailed until 1879, when their effectiveness was increased by a general revision of the copyright law of 1847.

<sup>1</sup> Thos. Sebillet et son "*Art poétique françois*" rapproché de la "*Deffence et Illustration de la Langue françoise*" de Joachim du Bellay, doctoral thesis, Univ. of Amsterdam, Utrecht, 1927.



earlier.<sup>2</sup> That neither of these investigators knew of the existence of the sonnet which is our present concern is not surprising, for only chance could have led them to the obscure volume, quite remote from any evident connection with Sebillot, in which it originally appeared. As so often happens with literary research,

"They who sought discovered naught  
And thought they'd sought in vain."

It was an examination of Renaissance translations of Aristotle's *Nicomachean Ethics* that brought to light this sonnet by Sebillot.

In 1553 the French printer, Michel Vascosan,<sup>3</sup> fresh from the publication of Louis Le Roy's translations of Plato (1551-52), issued a slender quarto volume in his famous italic type bearing the title, *Les Ethiques d'Aristote stagirite à son fils Nicomache: nouvellement traduites de Grec en François par Le PL. gentilhomme de la maison de Monsieur le Comte d'Aran*.<sup>4</sup> Beneath this title appears a sonnet entitled "Le Livre", wherein are enumerated the virtues which the gentle reader will find considered in the book, described as "tombé tout composé des cieux." It is fair to assume that this poem was written for the occasion by the translator, of whose identity more anon. At the bottom of the title-page one reads: "Imprimé à Paris chez M. de Vascosan, à l'enseigne de la Fontaine en la rue saint Jacques, M.D.LIII, avec privilège." The name of the translator appears in an intriguing incompleteness at the beginning of the dedicatory letter: "A trèshault et très illustre Prince Jacques de Hamilton Conte d'Aran, gentilhomme de la chambre du Roy et capitaine de cent hommes d'armes Escossais, Le Plessis son trèshumble serviteur trèsheureuse fortune . . ." To bring to a close the 20 pages of his dedicatory letter, the translator writes: "Mais pour vous desennuyer de la long(u)eur de la présente vous lirez, s'il vous plaist, cest épigramme," and forthwith he offers another example of his mediocre talent as a sonneteer. In verses eulogizing his noble benefactor, he concludes:

"Ne me fault-il pour tes vertuz descrire  
Mettre audevant silence: et emprunter  
De Thimantes le voile, et rien n'en dire?"

At this point, when our patience is fairly exhausted by the translator's extravagant praise of his youthful patron, the sixteen-year-old James Hamilton, we

<sup>2</sup> Thomas Sebillot, *Art poétique français (1548): Edition critique avec une Introduction et des Notes*, doctoral thesis, Paris, 1910. The first edition of this work was published at Paris in 1548, by Gilles Corrozet.

<sup>3</sup> Concerning Vascosan, cf. Charles Du Bus, *Vie et Œuvres de Michel Vascosan, imprimeur à Paris (de 1532 à 1577)*, Toulouse, 1906; 8pp.; extract from *Positions de Thèses de l'École des Chartes, promotion de 1906*. Vascosan's most celebrated publications were Amyot's translations of Diodorus Siculus (1554), Plutarch's *Parallel Lives* (1559-65), Plutarch's *Moralia* (1572-75), and Le Roy's translation of Aristotle's *Politics* (1568-76). Before the publication of Le Plessis' translation of the *Ethics*, he had published several Latin translations of Aristotelian treatises, notably the Latin version of the *Politics* by Sepúlveda (1548). In 1552, he published the Latin commentary of Vicomercato on Aristotle. In 1555, Vascosan inherited a part of the property of the famous Josse Bade, whose daughter he had married in 1530. For many years he was reckoned among the outstanding printers of Paris, along with his brother-in-law, Robert Estienne.

<sup>4</sup> Brunet, *Manuel*, col. 466. The copy consulted is in the Bibliothèque Nationale; there is also a copy in the British Museum. I know of no copy in America. The volume consists of 92 ff. of text + 12 ff. of preface; small 4to.

perceive half-way down the page, another sonnet with the superscription, "Th. Seb. au Lecteur." There can be no doubt that these abbreviations stand for Thomas Sebillet, who, on those rare occasions when he signed his name, used precisely these very letters. However, if any suspicion of doubt remains, it is at once dispelled by the sonnet itself:

"Qui d'Amadis, de Rogier, de Rolland,  
List en François les amours belliqueuses  
Goutte un seucré breuvaige doux-collant  
Pour releicher ses lèvres mielleuses.  
Qui y relist le trépas violent  
Et de Didon les douleurs amoureuses  
Point d'un regret aigrement chatouillant  
Recuit en pleurs ses amours douloureuses.  
Qui oit Electre, Hécube et Iphigène (*sic*)  
Plaindre en François leur malheureuse peine  
Voit le rabbais des plus hautes grandeurs.  
Mais qui entend ce Péripatétique  
Parler François, apprend de son Ethique  
L'heur du grand bien qui gist au(x) bonnes meurs."

In substance, Sebillet repeats here what he had maintained in his *Art poétique* regarding the insipidity of French verse before Marot and the general superiority of Latin and Greek poetry. It is especially interesting to find him disparaging translations of the latter into French, the more so since he had himself published his translation of the *Iphigenia*<sup>5</sup> but four years earlier, and had contributed a laudatory sonnet to Du Bellay's translation in verse of the fourth book of the *Aeneid* only a year before.<sup>6</sup> Poetry, he seems to hold—and there would be few to disagree with him,—loses much of its original esthetic value in the process of translation; only the shadow (*le rabbais*) of Vergil, of Homer, of Sophocles, can be made perceptible in a French rendering. On the other hand, the laconic prose of Aristotle's *Ethics* may be adequately and usefully turned into French, to the great advantage of those who would acquire the happiness that resides in the practice of those good habits (*bonnes meurs*) that are prerequisite to the state of the perfect gentleman. It is clear that Sebillet, in common with most thoughtful men of the Renaissance, accepted the *Ethics* as a primary source and indispensable guide for the development of those virtues that were held up as the ideal of gentlemanly conduct.<sup>7</sup>

We must not, however, take too seriously Sebillet's disparagement of French translations of the Greek and Latin poets. His own most ambitious

<sup>5</sup> *L'Iphigénie d'Euripide poète tragic. Tourné de grec en françois par l'auteur de l'Art poétique*, Paris, Corrozet, 1549; small 8vo. Cf. De Noo, *op. cit.*, p. 129.

<sup>6</sup> J. du Bellay, *Le Quatriesme Livre de l'Entide de Virgile traduit en vers françois; la Complaincte de Didon à Enée prinse d'Ovide; autres œuvres de l'invention du translateur*, Paris, 1552. Cf. De Noo, *op. cit.*, p. 157.

<sup>7</sup> The part played by the *Ethics* in this regard has never been adequately set forth, although it has been suggested by numerous students of the period, notably by Ruth Kelso in *The Doctrine of the English Gentlemen in the 16th Century*, Urbana, 1929 (vol. XIV of Univ. of Illinois Studies in Lang. and Lit.). It seems to be established that in proportion as the authority of Aristotle diminished in the realm of the physical and natural sciences, his so-called 'practical treatises'—the *Ethics*, *Politics* and *Economics*—gained in general esteem and influence.

poetical effort had been precisely in this direction, and among his contemporaries, as De Noo points out,<sup>8</sup> his version of the *Iphigenia* was highly esteemed. After all, this sonnet was written as a friendly gesture to lend the prestige of an already distinguished name to the work of an obscure translator, of whom virtually nothing is known today, whose very identity is largely a matter of conjecture. Who was this Le Plessis, who set out to make the first French version of the *Ethics* done directly from the Greek,<sup>9</sup> whom Sebillot saw fit to befriend with a sonnet, just as he had but recently done for a literary figure of no less importance than Du Bellay? Was it his knowledge of Greek that won him this mark of esteem, and did Le Plessis enjoy the acquaintance of that group of Greek enthusiasts who called themselves the *Pléiade*? If this be the case, why is there apparently no mention of Le Plessis in the records of the period? These are questions that have thus far defied answering. Everything known about this enigmatical person is found within the covers of his book, which is itself incomplete, since it contains but five of the ten books of the *Ethics*—a fact that is nowhere indicated by the bibliographers.<sup>10</sup>

If we can trust the catalogue of the Bibliothèque Nationale, Le Plessis' Christian name was Philippe; but it is impossible to discover today upon what documentary authority this entry was made. From the dedicatory letter, we learn that Le Plessis was attached to the service of the young James Hamilton, known in Scottish history as the third Earl of Arran, whose father received from Henri II of France the duchy of Châtellerauld in 1549, when, as regent for the princess, Mary Stuart, he consented to her marriage with the future François II. In 1550, at the tender age of 13, Arran was sent to France to become captain of the Scots Guard, which post he held until his flight from the country in 1559 to escape arrest for scandals caused by him in the Poitou. On the way to Scotland, he stopped in London to offer his hand in marriage to the young queen Elizabeth, who hesitated, as was her custom with her suitors. Three years later (1562), Arran was desperately wooing the Queen of Scots, whose refusal is reputed to have brought upon him the insanity which afflicted him throughout the remainder of his long, unhappy life. While there is no evidence to prove the point, it seems probable that Le Plessis was employed as a tutor to

<sup>8</sup> *Ibid.*, p. 129.

<sup>9</sup> In 1372, Nicole Oresme completed his translation of the *Ethics*, undertaken at the express command of Charles V. Oresme utilized the two Latin versions current at the time, the one made by Robert, Bishop of Lincoln, before 1245, and generally esteemed as the best version up to 1435, when it was replaced by the Latin translation made directly from the Greek by L. Aretini; the other made in 1240 by Henricus Alemannus from the Arabic version of Averrhoës. Oresme's translation was printed at Paris by Antoine Vétard in 1488. It remained the only French version of the *Ethics* until 1537, when a certain Claude Grivel de Verdun-sur-Saône offered another version derived from the Latin of Aretini: *Dialogues des Vertus morales, contenant les Ethiques de Aristote avec les vertus ajoutées par figures et exemples de ce qui en icelles ont versé, ensemble aucunes sentences et réponses facétieuses des anciens philosophes* . . . , Paris, Pierre Sergeant, 1537, 8°. There is a copy of this extremely rare work in the library of the Museum Meermano-Westreianum at The Hague (Cf. Brunet, *Manuel Suppl.*, col. 60). Concerning the mediaeval Latin versions of the *Ethics*, cf. A. Pelzer, "Versions latines des ouvrages de Morale conservés sous le nom d'Aristote en usage au XIIIe Siècle", *Rev. Néoscholastique*, 23rd year, pp. 316-41 and 378-412; also F. W. Powicke, "Grosseteste and the Nicomachean Ethics", *Proceedings of the British Academy*, XVI, 1930, pp. 22-31.

<sup>10</sup> Neither Brunet's *Manuel* nor Schwab's *Bibliographie d'Aristote* (Paris, 1896) nor the Catalogues of the British Museum or of the Bibliothèque Nationale convey this information.

the young earl. He tells us that in 1552 he accompanied Arran upon the French expedition into Lorraine and Alsace, which Henri II was seeking to wrest from Charles of Spain. Le Plessis fell ill at Metz. After some time, he made his way back to Paris where he tried in vain to recover his health. He turned to translating the *Ethics* as a consolation for the mind and found that Aristotle "parle si divinement de la vertu, recherche si au vif l'équité et la sainteté—aux préceptes de la vie!" Doubtless Le Plessis intended his translation primarily for the instruction and edification of his noble pupil, for by tradition the *Ethics* enjoyed an important place in the education of royalty.<sup>11</sup>

In his translation of the *Ethics*, Le Plessis showed himself a scholar in the humanistic tradition, widely versed in both Greek and Latin literature, fond of comparisons and much given to cross-references in marginal notes. It is not too much to say that in his rendering the Greek treatise becomes a genuinely French work, so thoroughly are the ideas of the original assimilated to the new vehicle of expression. There is no hesitancy to translate difficult Greek terms by circumlocutions in French, nor to elaborate upon the original text whenever this will facilitate understanding. Quite naturally, the result is an embellishment of the original and conceals Aristotle's extremely laconic style under a typically Renaissance exuberance of phraseology. A comparison of Le Plessis' rendering with the first French version of the *Ethics*, made by Nicole Oresme in 1372,<sup>12</sup> indicates very clearly the vast progress made in the use of French for scientific purposes. Had Le Plessis completed his task, there would have been no need for further translations of the *Ethics* into French for many generations. Indeed, no new translation did appear until 1644;<sup>13</sup> and this edition shows no appreciable improvement save in the matter of completeness. To find a French translation definitely superior to that of Le Plessis, it is necessary to come down to the 19th century, when progress in classical philology made it possible to obtain more satisfactory readings of the Greek text of the *Ethics*.<sup>14</sup>

Le Plessis has left no hint that might aid us to determine even approximately his age, nor does he refer to any other interest or occupation. Certainly he writes with the assurance, the understanding and the resignation of a man mature in years. No other work can be definitely attributed to him; but a small and rare volume in the library of the city of Tours bears the same tantalizingly incomplete name Le Plessis, under the title '*Les Triomphes faicts à l'entrée de François II et de Marie Stuart au Chasteau de Chenonceaux le dimanche dernier*

<sup>11</sup> And of the aristocracy as well. This subject deserves to be investigated. So far as France is concerned, it seems to have been Charles V who established the tradition; in 1653, La Mothe Le Vayer published an adaptation of the *Ethics* arranged for his pupil, Louis XIV.

<sup>12</sup> See above, note 9.

<sup>13</sup> *La Morale d'Aristote, traduction nouvelle*, A Tolose, Pierre Bosc, M.D.C.XLIV. This translation was made by Charles Catel, whose name appears at the end of the dedicatory letter. The volume contains 538 pp. + 8 pp. preface, 4°. Schwab in his *Bibliographie d'Aristote*, Item 2233, mentions an octavo edition of the same year published at Rouen. I have been unable to verify Schwab's item 2232, an edition of the *Ethics* in French by Pontus de Thyard, Paris, 1578, in-4°; if it exists, it is extremely rare and is not mentioned by any of the biographers of Pontus.

<sup>14</sup> For example, *La Morale et la Politique d'Aristote, traduction du grec avec le texte*, par M. Thurot, Paris, 1823-24, 2 vols., 8°. The standard French edition of the *Ethics* is the translation of J. Barthélemy-Saint-Hilaire, Paris, 1859, 3 vols.

*jour de mars MDLIX.*<sup>15</sup> It seems within the bounds of probability that the Le Plessis of this document is the same as the one of the *Ethics*,<sup>16</sup> especially in view of the latter's attachment to the Hamiltons, who remained closely allied to Mary Stuart in spite of the intrigues of the Guises to destroy their precarious friendship. The author of the *Triompbes* displays a knowledge of the classics that accords well with that of the Le Plessis of the *Ethics* and which could hardly have emanated from a man possessing merely the commonplaces of classical allusion.

In an age when a knowledge of Greek was still infrequent among Frenchmen, it is indeed a curious circumstance that so little information is available concerning one whose possession of that language would seem to have marked him for special mention in the literary annals of the period. Several men whose work was less significant fared far better in this respect. The only record thus far discovered to show that Le Plessis enjoyed the acquaintance of other Hellenists of his time is the sonnet that Sebillet contributed in praise of the translator's partial rendering of the *Ethics*. This brief poem stands as the single evidence of contemporary appreciation of Le Plessis' service in the vulgarization of the teachings of him whom the Scholastics delighted to call *Princeps Philosophorum*.

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<sup>15</sup> Printed at Tours by Guillaume Bourgeat, 1559, small 4to.

<sup>16</sup> In a reprint of this work prepared by Prince Augustin Galitzin in 1857 (copy in Widener Library), an effort is made to determine the identity of the author. Galitzin points out that there were three men of this name who might have written this *pièce de circonstance*: 1), the translator of the *Ethics*; 2), a certain Le Plessis-Prévost, native of Tours, who left a few mediocre French and Latin poems over his signature; 3), a more famous Le Plessis-Richelieu, captain of François II's *arquebusiers* at Amboise and cousin-german to the grandfather of the Cardinal de Richelieu. Galitzin favors the second of these men as the author of the *Triompbes*; but he notes that he commonly signed his work with his full name of Le Plessis-Prévost.

## REVIEWS

### EUROPEAN TRANSLATIONS AND IMITATIONS OF ARIOSTO

Giuseppe Agnelli—Giuseppe Ravegnani, *Annali delle edizioni ariostee*, Bologna, Nicola Zanichelli, 1933, 2 vols.

The Biblioteca Comunale Ariostea of Ferrara,<sup>1</sup> the proud possessor of the largest collection of the editions of Ariosto numbering several hundred volumes, was further enriched last year, which marked the fourth centenary of the death of the great Italian epic poet, by numerous loans of Ariosto editions from libraries in Italy and other countries. It is this imposing assemblage of books that has formed the basis for the heroic labor that has gone into the magnificent two-volume edition of the *Annali*, compiled by Agnelli and Ravegnani, librarians of the foregoing Ferrarese library. Critically and aesthetically it is an edition of which Ariosto himself, painstaking and consummate artist that he was, would, if he were living today, feel justly proud.

In the first volume of the *Annali*, there are listed and described 361 complete editions of the *Orlando furioso*, 150 partial editions of the epic, and the four editions of the *Cinque canti* which were published separately from the *Orlando*. The second volume contains 265 editions of the *Opere minori*, 43 adaptations or works connected with the material of the *Orlando*, 34 dialectical translations of the epic romance, and 228 foreign translations and adaptations of the masterpiece and minor poems. More than 150 editions of the *Orlando* were published in the 16th century, about 30 in the 17th, 26 in the 18th, 115 in the 19th century, and more than 30 between 1901 and 1932.<sup>2</sup>

Scarcely any of the editions pass through the hands of Agnelli and Ravegnani without comment commensurate with the importance of the particular publication. On every page, in addition to typographical, bibliographical and descriptive information, one meets with material of a critical nature which is always interesting and frequently of the highest value. This is strictly in keeping with the compilers' statement of their objective in their foreword, which we take the liberty of quoting: "noi crediamo . . . che sia compito d'ogni buon bibliografo l'integrare l'indagine prettamente bibliografica ed esterna con tutte quelle notizie storiche e letterarie, le quali diano luce sugli autori e sul tempo loro. Il bibliografo, a parer nostro, dovrebbe riunire in sé, in armonia perfetta, sia il gusto raffinato del bibliofilo, sia l'acume del critico letterario, inquantochè la dottrina bibliografica non può che essere la necessaria integrazione d'ogni cultura."

However, despite the great industry shown by the compilers of the *Annali*, it is still possible to add to the formidable array of information mustered by

<sup>1</sup> Formerly the Biblioteca Comunale.

<sup>2</sup> Cf. Giannetto Avanzi's review in *Leonardo* (July, 1933).



them. We offer, therefore, a number of suggestions in the hope that some of them may be utilized in a future second edition of this bibliography.

Among the Ariosto editions in the original Italian text, at least two seem to have been omitted by Agnelli and Ravegnani—the *Orlando furioso*, edited by G. de Valenti (Berlin, Lange, 1797, 3 vols. in 8°) and the *Briefen u. d. prosasche Lustspiel d. Erbolato*, herausgeb. v. Ch. H. T. Stockhard (Leipzig, Barth, 1798).<sup>3</sup> On pages 39-40 of volume II, the compilers in their notes under the title *Copia d'un capitolo nuovo* . . . agree with Fatini as to the doubtful authenticity of 12 octaves contained in the foregoing pamphlet. We are now in a position to add that these stanzas were written by Antonfrancesco Rinieri and constitute the first twelve of the 22 octaves of a *Pompa di corrieri amorosi* written for Carlo Visconte of Milan. The *Pompa* was published three times—in the *Cento sonetti* (Milan, 1553); the *Rime* (Venice, 1554) and the *Rime* d'Anton Francesco Rainieri (Bologna, 1719). On page 201, II, we find omitted, in the comment on the *Stanze transmutate dell'Ariosto*, the fact that the *Stanze sopra una stanza di messer L. Ariosto* had also been published by L. Frati from MS 1251 of the R. Biblioteca universitaria of Bologna in *Giornale storico della letteratura italiana* (LXIX, 1917, 421-3). On pages 213-14, II, under *Vilanele napolitane*, it would have been of interest to note that another 16th century villanella, also based upon the Bradamente lament, was published by Menghini from a Chigiano MS L, IV, in *Zeitschrift für romanische Philologie* (XVII, 1893, 455). Among the plays based on the *Orlando furioso*, the compilers purposely limit themselves to the citation of only one by Villifranchi, yet they list and discuss a number of so-called continuations of the epic masterpiece whose material on the whole bears a less intimate relationship to the *Orlando* than many of these dramatic productions. Historically, too, these plays assume an importance which Agnelli and Ravegnani have refused to recognize. For instance, between the years 1700 and 1732 there were only four editions of the *Orlando* as compared to the editions of a dozen or more plays, a sure indication that these stage productions were vital intermediaries between the *Orlando* and the cultured public. Whether poem, tale or play, if it can be established that it derives directly from Ariosto, it deserves a legitimate place in the *Annali*. We regret, therefore, the willful omission of much of this material, more especially that which belongs to the field of the drama.

In Section XVII, dealing with foreign translations and imitations, we have missed the citation of such general works as Roth, *Der Einfluss von Ariosts Orlando furioso auf das französische Theater* (1905); Toldo's articles on the same subject in *Studi romanzi*, I, and *Bulletin italien*, IV; Schömb's *Ariost's Orlando furioso in der englischen Litteratur des Zeitalters der Elizabeth* (1898); Schmidt's "Ariost in Deutschland" in his *Charakteriken* (Leipzig, 1886).<sup>4</sup> Is it possible that these studies contain matter of such little critical and historical value that they deserve to be completely ignored?

We are aware of the fact that a discussion of the influence of Ariosto's *Rime* would clash somewhat with the arrangement of the other bibliographical

<sup>3</sup> Cf. C. G. Kayser, *Vollständiges Bücher=Lexicon* (Leipzig, 1834, Vol. I, A-G, 102-3) and W. Heinsius, *Allgemeines Bücher=Lexicon* (Leipzig, 1812, Vol. I, A-F, 122-3).

<sup>4</sup> However, Benedetti's *L'Orlando furioso nella vita intellettuale del popolo inglese* (1914) is mentioned once on p. 309, II.



material of the *Annali*. Except for the satires, there has never been a separate edition of the minor poems, either in translation or in imitation. Nevertheless, to omit them entirely in a section devoted to the influence of Ariosto would tend to give the layman the notion that his lyrics received little attention abroad. Some idea of the diffusion of these short poems in France may be gained from A. Cameron, *The Influence of Ariosto's Epic and Lyric Poetry on Ronsard and His Group* (Baltimore, 1930). An appendix on the foreign vogue of the *Rime* would obviously have solved this particular problem.

An added touch of color might have been given to several of the translations listed by the use of certain studies and comments which do not appear to have been consulted—E. T (eza), "L'Orlando furioso tradotto in boemo" in *Biblioteca delle scuole italiane* (VI, 16); C. Fasula, "L'Ariosto tradotto da un secentista tedesco" in *Rivista mensile di letteratura tedesca* (I, 1-2) and *id.* "Diederichs von dem Werder übersetzung des Ariost" in *Zeitschrift für Vergleichende Literaturgeschichte* (N. F. VII); H. Vaganay, "Le premier Essai de traduction du Roland Furieux en vers français" in *Bibliofilia* (X, 8); Van Horne, "The Urrea Translation of the Orlando Furioso" in *Todd Memorial Volumes*, II; two studies by E. Payson Morton, "An Eighteenth Century Translation of Ariosto" in *Modern Language Notes* (XX, 1905), and "Hug-gins' Orlando Furioso Again" in *M. L. N.* (XXII, 1907).

Concerning the individual translations and imitations of the works of Ariosto in various European languages, we submit the following new material and commentary.

*Czecho-Slovakian Imitations and Translations*—In addition to the *Orlando furioso*, it appears that Jaroslav Vrchlicky also translated some of the satires of Ariosto.<sup>5</sup>

*Dutch*—J. A. Worp, in an article entitled "Die Fabel der 'Spanish Tragedy' in einer niederländischen Uebersetzung des Orlando furioso" in *Jahrbuch der Deutschen Shakespeare-Gesellschaft* (1894, 183-91), notes that although Everaert Sycceram's Flemish translation of the Italian Renaissance poem is quite accurate, certain portions are avowedly omitted and new material substituted by the translator. A version of Thomas Kyd's *The Spanish Tragedy*, scattered in different cantos in typical Ariosto fashion, is one of these insertions. Only 23 cantos of the work were published.

*English*—The bibliographers might have added that the first stanza of Canto XIX of Harrington's translation of the *Orlando* is by Harrington's father, and that the first 50 stanzas of Canto XXXII are by his brother, Francis. The 1572-(3) edition of *A Hundreth Sundry Flowers*, which includes Gascoigne's version of the *Supposes*, also contains "A Translation of Ariosto Allegorized" (Canto XXXIII, 59-64 stanzas).<sup>6</sup> Besides the above and the 1587 edition, the *British Museum General Catalogue of Printed Books* (London, 1933, Vol. V) lists a reprint of Gascoigne's *Supposes* in the 1575 edition of the *Poesies of George Gascoigne*. Two other re-prints of the play are unmentioned—W. C. Hazlitt's edition in *The Complete Works of George Gascoigne* (Roxburghe Club, 1869),

<sup>5</sup> Cf. Ettore Lo Gatto, *Studi di letteratura slave* (III, Rome, 1931, 212).

<sup>6</sup> Cf. M. A. Scott, *Elizabethan Translations from the Italian* (Boston, New York, 1916, p. 27).

and the edition published by R. Warwick Bond in *The Early Plays from the Italian* (Henry Frowde, London, Edinburgh, New York, 1911). According to N. C. Shields, *Italian Translations in America* (New York, 1931, 179), Gascoigne used both the prose and verse originals in *I Suppositi*. Although the 1608 edition of Ariosto's *Satires* was reprinted in 1611, it bore a new title—*Ariosto's Seven Planets Governing Italie or His Satires in Seven Famous Discourses*. Concerning the actual translator, a better authority than Graesse (*Annali*, II, 314) is Robert Tofte himself in the *Epistle to the Courteous Reader* in his *Blazon of Jealousie* (1615).<sup>7</sup>

Tofte is also the author of *Two Tales Translated out of Ariosto. The One in Dispraise of Men and the Other in Disgrace of Women* (London, Valentine Sims, 1597). Some years ago in an article bearing the title "Some Unpublished Translations from Ariosto by John Gay" in *Archiv für das Studium der Neueren Sprachen* (CXXIII, 3-4), J. Douglas Bruce published, from Additional MS, 6419 of the British Museum, Gay's translation of the story of Zerbino and Isabella and the story of Fiordispina. From a short article by E. P. Morton, "Huggins' Orlando Furioso Again" (*M. L. N.* XXII, 1907, 31-2) we learn, contrary to the statement of Graesse, which is given by Agnelli and Ravagnani, that there was no real 1757 edition of the *Orlando* "but merely a new title (with the name of Huggins) and 'Annotations' which would be bound up with any sets (*i. e.* of the 1755 edition) remaining in stock." We are further informed that the second volume contains, in addition to the 'Annotations', a 'Part of Orlando furioso and Zappi's sonnets.' This fragmentary part of the *Orlando*, which was reprinted by Huggins in 1759, contains Canto XXI, stanzas 1-56; XXV, 1-67; XXVI; XXVII, 1-104; XXXII, 1-95 and Canto XL. From Huggins' *Letter to the Reader* in the reprint, it would seem that Croker's share in the translation of the *Orlando* of 1755 was restricted to the foregoing cantos and stanzas which Huggins saw fit to re-translate. Following the above cantos, there is a new rendering of Canto XXXVII. As to the satires of Ariosto, translated by Rev. H--rt--n and T. H. C., the *Catalog of the Dyce Collection* states that only satires II and VII belong to Croker.<sup>8</sup>

Two editions of Hoole's translation are not given in the *Annali*—one in Alexander Chalmers's edition of *The Works of the English Poets* (1810, Vol. XXI), and one published in 1816 in Philadelphia by Henry Hudson. Likewise unnoted are four editions or reprints of the Rose translation, three of which belong to *Bohn's Illustrated Library* for 1858, 1864 and 1892. The fourth (an abridged edition) was published by *The National Alumni* (New York, 1906). In their section on Russian translations the bibliographers have cited all fragmentary translations of the *Orlando*, some of which deal with only one octave, but unexplainably neglect to cite many of the fragmentary translations in other languages. Some one-to-three stanza translations in English have been pointed out by Benedetti (*op. cit.*), including Byrd's famous version of *La verginella è simile alla rosa* . . . Popularizations, but nevertheless deriving straight from

<sup>7</sup> Cf. Scott, *op. cit.*, p. 170.

<sup>8</sup> Cf. E. P. Morton, "An Eighteenth Century Translation of Ariosto" in *M. L. N.* (XX, 1905, 201).

Ariosto, are H. Calthrop, *Ariosto, Tales Retold for Children* (Boston, Roberts Brothers, 1879); and Ariosto, *Stories Retold for Children* (Boston, Little Brown & Co., 1903). Finally, there should be listed in this section the curious translation by J. Stewart of Baldyneyis, *Ane abbrigement of roland furious translaith out of Ariosto in The Poems of John Stewart of Baldyneyis*, edited by Thomas Crockett from a MS in The Advocates Library of Edinburgh (William Blackwood and Sons, Edinburgh and London, 1913, Vol. II, 6-100).

*French*—A French edition of Dussieux's translation of the epic in 4 volumes—*Edition superbe avec figures*—was published in Leipzig in 1797.<sup>9</sup> Regarding the *Essai de traduction en vers du Roland le furieux* by Dupont de Nemours (1781), the latest British Museum Catalogue (*op. cit.*, 974) states that it contains only one canto, not three as in the 1812 edition (*Annali*, II, 290-2). The same catalogue (*op. cit.*, 977) lists a Perpignan (1802) edition in-8vo of Laborie's translation. We note a "Fragment du Roland furieux" in Emile Deschamps's *Œuvres complètes* (1872, II, 34-5), and a translation from Ariosto entitled "La Pie" by P. Baillièze in his *Poètes lyriques d'Italie et d'Espagne* (1906, 118-9). The number of imitations in French based directly upon the Orlando is very scant in the *Annali*. Reference to Roth, Toldo and others<sup>10</sup> might have furnished the compilers with many additional titles.

*German*—A number of partial translations from the Orlando, not cited by Agnelli and Ravegnani, are conveniently listed in K. Goedeke's *Grundriss zur Geschichte der deutschen Dichtung aus den Quellen* (Dresden, 1900, Vol. VII, 636-7). In volume IX (1910, 406) of the same collection, Goedeke also gives the following curious item: *Beschryuung van enem storm (Unt dem achtteinsten Gesang van dem Dichtels: De Rasende Roland van Ariost)*. This version is contained in *Dat grote Höög-un Häwel-Book. Dat sünd Dichtels, Rymels un Buren-spillen in hamborger plattdüüdscher Mundart van Jürgen Niklaas Bärmen . . .* (Hamburg, 1827).

*Greek*—We have not discovered any Greek translation from Ariosto. There exists, however, an apparently close partial imitation made by Achelis di Rethymo (1571) of which A. Boselli speaks in "La parafrasi di un episodio ariostesco in un poema greco sull'assedio di Malta,"—an article we have been unable to consult,—which was published in *Malta letteraria* (VIII, 87-88).

*Latin*—Esterlich, in *Influencia de la lengua y la literatura italiana en la lengua y la literatura castellana* in the *Anales* of the Junta para Ampliación de Estudios e Investigaciones científicas (Tomo X, Memoria, 2), to whom we are indebted for several Spanish items given below, cites a bibliographical rarity (p. 254) which escaped Agnelli and Ravegnani, viz., a Latin translation of four plays of Ariosto by the Toledan humanist Juan Pérez, *Joannis Petrei Toletani Rhetoris disertissimi et Oratoris eloquentissimi in Academia Complutensi Professoris, Commediae quatuor, nunc primum in lucem editae* (Toleti, apud Joannem Ayalin, anno 1574). The plays are *Necromanticus*, *Lena*, *Decepti*, *Suppositi*.

*Portuguese*—Besides the Luis da Silva Alvares de Arambuaia and the J. M. de

<sup>9</sup> See Kayser and Heinsius, *op. cit.*, 102 and 122.

<sup>10</sup> See, e. g., the *Catalogue des Livres de la Bibliothèque de feu M. Le Duc de la Vallière* (Paris, 1788); the *Almanach des Muses* for 1773 (202), and *The British Museum Catalogue* (*op. cit.*, 980).

Almeida y Arango Correa de la Cerda Portuguese translations of the *Orlando*, listed by the compilers, there is a third version by Xavier da Cunha bearing the title *Romance cavalleiresco vertido em linguagem portugueza . . . e illustrado com as monumentaes de Gustavo Doré* (Lisboa, 1895).

*Rumanian*—Ramiro Ortiz in an essay—"Un'imitazione rumena dal Gessner e dal Vigny" in the *Studi linguistici e letterari dedicati a Pio Rajna* (reprinted in *Varia romanica*, La Nuova Italia editrice, Florence, 1932, 381-401)—notes that Ioan Heliade-Rădulescu (1802-1832) translated several cantos from the *Orlando* in the *Curier de ambe sexe*. In his study on the Bessarabian poet, Stamati in *Viața românească* (Jassy, an. XII, 1921), Chas. Drouhet states that Stamati became acquainted with the *Orlando* through Russian writers, especially Puškin. Regarding his *Ciubar-Voda*, *Rolando furioso moldavo*, he adds that except for the beginning and end of the poem it is entirely composed of elements taken from the *Orlando*.<sup>11</sup>

*Serbo-Croatian*—The new British Museum Catalogue (*op. cit.*, 978) registers a Serbo-Croatian translation of Ariosto's *chef-d'œuvre* made by Dragešević (1895-7).<sup>12</sup>

*Spanish*—Not the Augusto de Burgos translation, but the indirect and incomplete version made by B. de Cerceda should have the distinction of being the first Spanish translation of the great Italian poem to be attempted after 1588. It is entitled *Orlando furioso de L. Ariosto. Traducción francesa de M. A. Mazuy, traductor de la de la Jerusalén libertada. Versión española por Benito de Cerceda, ilustrada con 100 láminas litografiadas* (Madrid, 1841).<sup>13</sup> The Burgos version was also reproduced in the *Librería castellana* collection (Paris, 1849, 2 vols., in-12°).<sup>14</sup> Likewise, the Juan de la Pezuela translation was reproduced in Barcelona (Tasso, 3 vols., in-8°, 1883).<sup>15</sup> No list of the Spanish translations of the *Orlando* would be complete without mention of the manuscript translation made by Gonzalo de Oliva. We quote from Diego Clemencín's edition of the *Ingenioso hidalgo don Quijote de la Mancha* (Madrid, 1853, Part I, vol. I): "Ni en D. Nicolas Antonio ni en otro escritor alguno encuentro noticia de la traducción del *Orlando furioso*, hecha en octava rima por Gonzalo de Oliva, cuyo original he visto escrito en folio de mano del mismo Oliva con sus enmiendas interlineales, y firmado en Lucena a 2 de Agosto del año 1604. Oliva evitó los numerosos defectos de Urrea, tradujo fielmente, su versificación es fácil, y su libro a pesar de algunos pequeños lunares, harlo más digno de ver la luz pública que los de otros muchos traductores de su tiempo." Incidentally, Esterlich (*op. cit.*, 247) mentions another manuscript translation made in the 18th century by Nicolas Armengol of Mallorca. Among the fragmentary translations from the Italian masterpiece we cite a part of Canto XVI translated in the 18th century by José Somoza (*Biblioteca de autores españoles*, LXVII,

<sup>11</sup> See A. D. M. in the *notiziario* of the *Rassegna* (XXIX, 1921).

<sup>12</sup> See also the announcement of this translation in *Rivista d'Italia* (June 15, 1898, 400).

<sup>13</sup> Cf. Dionisio Hidalgo, *Diccionario general de bibliografía española* (Madrid, 1870, IV, 307-8).

<sup>14</sup> Cf. Antonio Palau y Dulcet, *Manual del librero hispano-americano* (Barcelona, 1923, I, 112), and the *Catalogue général des Livres imprimés de la Bibliothèque Nationale* (Paris, 1890, III, 1195).

<sup>15</sup> Cf. Palau y Dulcet, *op. cit.*, 112.

479); three octaves from Canto II translated by the Romantic poet Espronceda and published by Juan de la Pezuela in his version of the *Orlando*; a translation of five octaves by Juan de la Pezuela in *La ilustración española y americana* (1876, 270); a translation of the last half of stanza 69 and the first half of stanza 70 of Canto XIII made by Vicente Arana in *Revista contemporánea* (XLVI, 63).<sup>16</sup> An adaptation of the *Orlando furioso* in prose was made by María Luz Morales, *Orlando furioso relatado* (Imprenta de Inocente Porcar, Casa editorial Araluce, Barcelona, 1923). Of the minor works of the Ferrarese bard in Spanish translation we are acquainted with "El peral y la cabeza", a translation of an Ariostean apologue in Spanish verse made by Angel Lasso de la Vega and published in *Fabulistas extranjeros* (Madrid, 1881); and two other apologues in Jaime Martí Miguel's *Granos de oro* (Madrid, 1883, 37 and 141). Although there were no Spanish translations of the *Orlando* between 1588 and 1841, it is worth noting that the great epic was read and admired by writers for several generations following the year 1588, and furnished material for romances, satires and a number of plays.<sup>17</sup> Incidentally, not so many years ago the great contemporary playwright, Benavente, drew the subject of a one act zarzuela—*La copa encantada*—from Ariosto.<sup>18</sup>

Swedish—The New British Museum Catalogue (*op. cit.*, 979) lists a Swedish translation of the first canto of the *Orlando* by Theodor Hagberg, "Lodovico Ariost's Rosande Roland . . . Första Sängen" (Upsala, 1858). A notice in *L'Italia letteraria* (April 6, 1930), brings out the information that Ane Randel, in an anthology published by Albert Bonnier (Stockholm), has translated the first three cantos of the *Orlando* and sections of Cantos XXIX, XXX, XXXIV, and XXXV.<sup>19</sup>

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#### ARTHURIAN ROMANCES

*The Romance of Tristram and Ysolt by Thomas of Britain*. Translated from the Old French and Old Norse by Roger Sherman Loomis. Revised Edition, N. Y., Columbia Univ. Press, 1931, XXVI + 294 pp.

This English translation of a romance on one of the most pathetic and ill-starred loves of medieval days, was first published in 1923, and since then has established itself as an authoritative rendering of this perennial classic. It belongs to the best tradition of these adaptations which, since Bédier, have helped so powerfully to evoke and revivify the pale heroes of ages past. It, thus, takes its place beside such modernizations as Pierre Champion's *Le Roman*

<sup>16</sup> These fragmentary translations are also printed in Esterlich, *Antología de poetas líricos italianos traducidos en verso castellano* (Palma de Mallorca, 1889, 113, 680, 114, 681).

<sup>17</sup> Cf. B. A. E. (X, 267-82) and *Obras de Lope de Vega* (ed. R. Acad. Esp. [ed. Menéndez y Pelayo], Vol. XIII).

<sup>18</sup> See Federico de Onís, *Jacinto Benavente, Estudio literario* (Instituto de las Españas, New York, 1923, 45).

<sup>19</sup> There should be added to the above the following: German—A translation of a part of Ariosto's Seventh Satire by Hilscher (See G. Lorenzoni, "Un poeta tedesco traduttore del Foscolo," in *Lavoro d'Italia*, Sept. 11, 1926); and French—"Traduction d'une Stance de l'Arioste, On bair la feinte . . .," in *Poésies diverses du Chevalier de Boufflers* (Paris, 1886, p. 172).

de *Tristan et Yseult*. Texte du XV<sup>e</sup> siècle remis en français moderne (Paris, 1929); the Italian translation by A. Fabietti of Bédier's reconstitution: *Il Romanzo di Tristano e Isotta* (1929); Margaret Schlauch's *Medieval Narrative: A Book of Translation* (1928); P. Tuffrau's *Les Lais de Marie de France transposés en français moderne*, which reached a fourteenth edition in 1925; etc. Already before, the Count de Tressan had brought these great lovers back to life as protagonists of the "Genre Troubadour" of Romanticism, but he adapted them to Rousseauist sentimentalities, making them pallingly over-sweet and "dressed up" like the shepherds of Boucher (Cf. H. Jacobet, *Le Comte de Tressan et le Genre Troubadour*, 1923).

Since de Tressan's romanticizing, however, these heroes of yore have gained much during the century of literary and scientific investigation to which they have been subjected. Though they have lost some of their melodramatic gestures, they have recaptured much of the flavor of that "Moyen Age énorme et délicat"; they have become more realistic and sensuous, more living and tragic—pathetic pawns at the mercy of a lowering fatality. Though perhaps less picturesque, they have become more convincing.

This is especially true of Tristram,—“Trist-hum”—the “Man of Sorrow,” whose exploits and grievous death lent him so readily to facile melodramatizing. Thus, in fact, he was depicted in the 19th century adaptations of this medieval knightly lover (Cf., for example, M. Halperin, *Le Roman de Tristan et Iseut dans la Littérature anglo-américaine au XIX<sup>e</sup> et au XX<sup>e</sup> siècles*, Paris, 1931). But his story, as told by Professor Loomis, is a starker one,—far more tragic in its unadorned simplicity and in its overhanging and unescapable fatality. The first part of his volume is based on Brother Robert's rather bare Old Norse adaptation (1226) of Thomas' *Roman de Tristan*, and the remainder on Thomas himself. He, thus, differs considerably from Bédier's reconstruction of this romance, since this French pioneer made important use of the later *Tristan* of Gottfried von Strassburg. Through his painstaking and polished translation, Professor Loomis has succeeded in imbuing his adaptation with some of the quaint and archaic charm of Thomas Malory's early rendering. To conjure up more vividly the actors and their background in this tale of pathos, he has adorned his volume with striking illustrations of the pavement tiles dug up on the site of Chertsey Abbey, thus representing many of the scenes as they were viewed pictorially about 1270.

This new edition of an already standard classic has been brought up to date by a list of the principal studies that have appeared during the last ten years on the *Tristan* legend. It bears testimony to the continued popularity of this ever favorite medieval romance, and stands as a tribute to the sustained and fruitful work of Prof. Loomis in the Arthurian field.

Gliglois. *A French Arthurian Romance of the Thirteenth Century*. Edited with an Introduction by Charles H. Livingston, Cambridge, Harvard Univ. Press, 1932, VIII + 182 pp.

The unique manuscript of the French Arthurian romance, *Gliglois*, was among the many that were destroyed by the fire that swept the National Library of Turin on January 25, 1904. When the charred manuscript was re-



discovered, it had suffered so much from flames and water, which had reduced it to a half-burned and caked mass, that it could not be opened. In 1923 a new process was invented to loosen the half-burned sheets, but unhappily, when the process was applied, it was discovered that folios 63 to 81, which had contained the *Gliglois*, had entirely disappeared. For these many years scholars have, then, been obliged to rely upon the analysis of the romance which Gaston Paris had published in 1888 in the *Histoire littéraire de la France* (Vol. XXX, pp. 161-170). Fortunately, Wendelin Foerster had in his possession a transcript completed in 1875 and, for several decades, he announced an edition of this text. However, by 1915, the time of his death, it had not appeared. His transcript was bought by the Harvard Library in 1920, and it has now served as the basis of Prof. Livingston's competent edition.

As against Gaston Paris and W. Foerster, who held that the novelette was quite original and not based on traditional material, Prof. Livingston believes that its author "utilized fully, though skilfully, themes that were going the rounds, the *matériel roulant* of his epoch." It is mainly the working out of the theme of a "squire of low degree" who has to overcome the supreme haughtiness of a high-born heroine, and who does so by proving his worth above all other competitors in gallantry and tournaments. He does not only win his lady, but becomes a member of Arthur's Round Table as well. The editor has well brought out how the author of *Gliglois* has grouped around this central theme a number of commonplace motives of romance, yet how he has given a certain freshness and condensation to his rearrangement which produces almost the effect of originality.

Among the themes that inspired the author of *Gliglois*, I should like to point to one that Prof. Livingston has not mentioned. Part of the framework of the *Gliglois* story bears a certain resemblance to the wide-spread "rival-friends" motive, of which Boccaccio's story of *Titus and Gisippus* and the beginning of Lyly's *Euphues* are the best known examples. The general outline of the motive is well-known: the first friend presents his companion to the lady with whom he is in love. The consequence is that the newcomer falls in love with the lady, and frequently in his sorrow holds extensive monologues on his disloyalty towards his friend, and on the problem: Shall love triumph over friendship, or *vice versa*? At the end the generous friend gives up his beloved most willingly, in order to save his companion from further suffering. Now, in the *Gliglois*, this outline is retained: on arriving at the court of King Arthur, Gliglois is made the squire of Gauvain, the nephew of the King. Gauvain is in love with Beauté, of whom he had become enamoured at first sight (vv. 168-347). When he makes Gliglois the "écuyer tranchant" of his lady, the newcomer himself falls in love with her. As a model cavalier, he feels remorse at this infidelity to his master and friend, and in two soliloquies he expresses his self-reproach, urging himself to forget his love in order to remain true to Gauvain (vv. 521-541; 719 ff.). After many feats of prowess, Gliglois wins the admiration of Gauvain, who turns out to be the typical generous friend. When he learns of the high station of Gliglois, and hears of the love between his former squire and Beauté, he himself, after his first feeling of regret, urges the King to unite the lovers. The editor does not seem to understand the generosity of Gauvain, for, in most romances, the rivalry would have been settled by a



combat: "Everything seems to be set for a combat between Gauvain and Gliglois, the unknown knight, a decided feature of other romances. Gauvain's magnanimity and insignificance at the end of the poem strike us as being a bit unusual" (p. 34). But if we look upon the character of Gauvain in the light of the "rival-friends" story, part of the framework of which has been kept in the *Gliglois*, his generosity towards his newly-found "brother in arms" becomes explainable as but another of the traditional attitudes of which the whole poem is composed, as the editor well demonstrates.

We should be thankful to Prof. Livingston for the care and exhaustiveness with which he has brought to light at last this interesting medieval novelette, the fate of which has so long remained doubtful.

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#### MIDDLE FRENCH LITERATURE

Gustav Gröber, *Geschichte der mittelfranzösischen Literatur, I. Vers- und Prosadichtung des 14. Jahrhunderts, Drama des 14. und 15. Jahrhunderts*. Zweite Auflage bearbeitet von Stephan Hofer, Berlin und Leipzig, 1932, Walter de Gruyter & Co. (*Grundriss der romanischen Philologie*, begründet von Gustav Gröber, Neue Folge I).

An effort to bring up to date Gröber's encyclopaedic history of Old French literature deserves all praise, since much new material has come to light in the thirty years which have elapsed since the first edition of the great work (1902). A start is being made with a revision of its portion dealing with the history of Middle French letters. Format and type have been changed thoroughly for the sake of legibility, with the evident intention to transform the work into a suitable manual for courses on the period.

Dr. Hofer's revision fundamentally changes the presentation of the material: he relinquishes the method of breaking up Middle French literature into a number of regional or dialectal literatures, which he rearranges according to genres. The subtitle of the volume under review is, however, misleading, for the reviser evidently meant to say "prose and poetry" instead of "poetry in prose and verse", or else he would not have included in the present volume edifying prose, history in prose, etc. The revision, in a good many cases, has taken over Gröber's text with changes in style which do not always seem justified to the reviewer. Not infrequently, adjectives are dropped or inserted, the order of sentences has been reversed, possibly with the aim of making the text more readable. True enough, many a reader of Gröber's lamented the unwieldy and graceless style of the *Grundriss*. And yet, the reviewer would have preferred to see the original text preserved, wherever feasible, as a monument to sound scholarship devoid of the vagaries of a metaphysical *Geisteswissenschaft* which has matured many a fanciful fruit in after-war Germany's republic of letters.

The revision has been particularly successful in the treatment of Guillaume de Machaut, Eustache Deschamps, the *Rbtoriqueurs*, and in the long chapter dealing with the drama, which had to be rewritten almost entirely. A less ap-

peeling feature of the revision is the lacuna wrought by the omission of minor works and authors, the result of which is a loss in the encyclopaedic character of the original. The references, which were placed by Gröber at the bottom of the pages, have been relegated to a "list of books" at the end of the volume. References to older works have frequently been omitted. The pedagogical character of the revision is enhanced by the addition of a list of important works of a general nature. The bibliography is admittedly incomplete; it is to be regretted that unfortunate circumstances prevented Dr. Hofer from compiling a full bibliography. The American reader is disturbed by the fact that American periodicals are still listed with the names of their founders, whereas in the case of German and French periodicals, the present editors are also considered. Thus, *e. g.*, the ROMANIC REVIEW appears to be edited by Henry Alfred Todd and Raymond Weeks; *Modern Philology* by Ph. S. Allen, Fr. J. Carpenter, and C. v. Klenze; etc. Obviously, the reviser has not considered it important to glance at more recent issues of these periodicals. As to details, one is astonished to find the *Histoire littéraire de la France* named among the periodicals without any indication of its 36 volumes already published. A few periodicals are listed without the names of their editors, others without the dates when they were founded. Since *Moyen Age* and *Studi Medievali* (the latter with incorrect data) are listed, why were *Speculum* and *Medium Aevum* omitted? Joan Evans's *Life in Mediaeval France* appeared in a French translation in 1930. G. Paris' *Esquisse historique* is listed as published in 1907, an edition which is neither the first nor the last of the work. Federn's *Répertoire bibliographique* might have safely been omitted from the list of generalities on literary history, where it does not belong; on the other hand, Brunet's *Manuel de l'Amateur* is absent from all lists. The notes do not refer to P. Hamelius's conclusions on *Mandeville's Travels*; and, from the paragraph on p. 161, it is evident that the reviser is not aware of the painstaking efforts of G. F. Warner, whose edition is named in the references, and of P. Hamelius to clarify the genesis of this fourteenth-century hoax, which has been too much neglected by historians of French literature. The bibliography fails to mention, among others, F. Shears' *Froissart* (London, 1930); Holbrook's textual commentary on *Patbelin* (ROMANIC REVIEW, 1929); the 1929 reprint of Monmerqué et Michel's *Théâtre français du moyen-âge* (1839) which has been out of print for a long time; the second volume of G. Cohen's *Le Théâtre en France au moyen-âge* (1931); on *Ciperis de Vigneaux*, the dissertation of V. Machovich (Bibliothèque de l'Institut français à l'Université de Budapest, v. 7, 1928); etc.

In spite of its gaps and shortcomings, the revision will be welcome as a text-book in classes on the period. Unfortunately, however, it does not take the place of the first edition, which students of Middle French letters will have to consult also in the future.

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*Maître Pierre Patbelin, Comédie à cinq personnages, en vers du XVe siècle.*

Publiée avec une introduction et des notes par Louis Dimier, Paris, Librairie Delagrave, 1931.

M. Dimier, critique d'art et polémiste littéraire, a édité ce texte en premier lieu pour le lecteur ordinaire qui s'intéresse aux chefs-d'œuvre du vieux français. Il a transcrit la vieille orthographe en celle de notre temps, sauf dans les cas où une transcription phonétique ferait tort à la quantité du vers ou à la rime, et il a joint à son texte un commentaire volumineux.

Il a eu des trouvailles heureuses (comme son éclaircissement de "N'est-ce pas il là?", v. 90); il suggère ça et là de bons jeux de scène, et il a de jolis tours de langue. Mais ce qui frappe tout d'abord dans son ouvrage, c'est la critique sévère qu'il fait de deux "pathelinistes" connus, M. Richard Holbrook et M. Louis Cons. Selon M. Dimier, M. Holbrook (dont le nom se trouve deux fois orthographié "Holbrook") "fausse la prosodie", "met la grammaire en ruines", et n'entend pas bien le texte, et M. Cons pêche contre tous les principes de la recherche historique.

L'impression produite par ces critiques est singulièrement diminuée pour le lecteur qui constate à quel point l'ouvrage de M. Dimier lui-même fourmille d'erreurs et de contradictions. En voici quelques exemples. Aux vers 851-855 de son édition, nous lisons:

"Vuact en vuile pour le frimas  
Faites venir sire Thoma  
Tantôt, qui me confessera.  
Qu'est-ce ci? Il ne cessera"

Pourquoi *Thoma* au lieu de *Thomas*? M. Dimier explique: "Sans doute *s* supprimée pour la rime". Pour la rime avec *frimas*? Ce serait un absurde contresens. Mais alors, c'est que M. Dimier a cru faire rimer *Thoma* avec *confessera*, sans s'apercevoir que ce mot appartient à un autre couplet! Du reste, ses changements d'orthographe sont capricieux et inconséquents. Il remplace *ist* par *ît*, mais laisse *istriez*. Pour *soye*, *faisoye*, etc., il met non pas *sois*, *faisais*, mais *soie*, *faisaie*. Au v. 1176

"Or viens après moi. Nous n'iron"

il a ajouté une *s* au mot *vien*, ce qui change la prononciation du mot: il n'a pas modernisé *iron*, à cause de la rime pour l'œil avec *environ*; mais au v. 1512 il change *vien* en *viens*, détruisant ainsi la rime pour l'œil avec *bien*. Partout il remplace *meshuy* par *méhui*, forme qui n'a jamais existé; pareillement, le présent du subjonctif *puist* devint chez lui *puît*, et qui pis est, il croit que c'est un imparfait, même devant l'évidence d'un accouplement comme

"Dieu y soit ou puit advenir."

Il dit "L'usage ne connaît que *véez*, que M. Holbrook ne laisse pas de réduire en *vez*", mais il emploie *vez* lui-même aux vers 151 et 1206. Il soutient contre M. Holbrook que le vers français a toujours obéi à des règles fixes de quantité; c'est affirmer qu'à aucun moment le nombre de syllabes dans différents mots n'a été flottant ou indéfini. Et cependant, il est persuadé que la langue avait sensiblement changé en un quart de siècle! Il s'en prend à M. Holbrook pour avoir donné des indications "là où personne n'est en doute", parce que ce dernier a mis des trémas sur *précieus*, *oui* (affirmation), etc., pour marquer le nombre des syllabes; mais M. Dimier écrit *souēf* et *Josséaume*, explique au bas de la page "*oui*, deux syllabes", et au lieu d'écrire *jē*, comme le fait M. Holbrook, pour

montrer qu'il n'y a pas élision, il écrit *je* et ajoute en commentaire "L'e muet non élidé, fait hiatus et compte dans la syllabe". C'est faire la même chose que M. Holbrook, mais en dépensant beaucoup plus d'encre. Si c'est un vice que de donner des explications "là où personne n'est en doute", M. Dimier est des plus coupables. Il se croit obligé d'expliquer, chaque fois que les mots surviennent, que "Sainte Marie" veut dire la sainte Vierge et que c'est un jurement; qu'un babouin est une espèce de singe; à propos des vers:

"Il m'est souvenu de la fable  
Du corbeau, qui était assis  
Sur une croix de cinq ou six  
Toises de haut, lequel tenait  
Un formage au bec . . .",

il explique (pour qui donc?) que *lequel* veut dire le corbeau! A remarquer qu'ici il a mis *six*, malgré la rime pour l'œil avec *assis*, mais au v. 1174, où il y a la même rime *assis*, il écrit:

"Car il se sied toujours a sis  
Heures . . ."

A plusieurs reprises il donne la même explication deux fois au bas de la même page.

Ces inconséquences et ces contradictions, qui sont loin d'être les seules, témoignent d'une composition hâtive et négligente. Il y a aussi des négligences d'omission. Par exemple, il est évident que M. Dimier a utilisé l'édition Holbrook de 1924, mais il renonce à éclaircir le sens de *Renouard au tiné* (v. 862), *par saint Leu* (v. 1026), et *saint Sauveur d'Esture* (v. 1370), bien que toutes ces locutions soient expliquées par M. Holbrook dans son glossaire.

Ajoutons que M. Dimier a supprimé, ça et là dans le texte de Levet, vingt-neuf vers qu'il considère comme des interpolations. En voici un exemple. Commençant au vers 364, nous lisons dans l'édition Dimier:

"PATHELIN  
"Parlesambieu, il n'a coûté  
Qu'un denier, quanqu'il en y a.  
"GUILLEMETTE  
"Bénédictité, Maria!  
Et qui est-il?

"PATHELIN  
"C'est un Guillaume  
Qui a surnom de Josséaume."

A qui Guillemette applique-t-elle son *il*? M. Dimier le rapporte au mot *marchand*, au vers 346 (un intervalle de vingt-et-un vers!), et explique que "la surprise de Guillemette lui fait dire *il* seulement". Cette explication peu vraisemblable est nécessaire seulement parce que M. Dimier a biffé quatre vers après "Bénédictité, Maria!" qui rendaient l'allusion parfaitement claire et naturelle. Est-il probable que ces vers soient une interpolation?

Aux vers 1415-16,

"C'est à vous-même que je parle  
Et vous me le rendrez par le  
Dieu qui . . .",

M. Holbrook avait *renderez*, que M. Dimier a changé en *rendrez*. Mais alors le second vers paraît n'avoir que sept pieds. M. Dimier explique qu'il en a huit (il dit "n'a que huit pieds", comme si l'on pouvait le soupçonner d'en avoir neuf), "parce que cet *e* muet porte un accent tonique"; c'est-à-dire qu'il faut prononcer "parLE" et aussi "par LE", malgré l'enjambement. M. Dimier cite Thuasne (Villon, *Œuvres*), comme autorité pour ce procédé, mais Thuasne ne dit nulle part qu'un *e* muet final est tonique; au contraire, il l'appelle "*e* atone final", et il ajoute que Villon seul parmi les poètes de son temps fait compter cet *e* atone final pour une syllabe après la voyelle accentuée.

M. Dimier n'a peut-être pas en tous lieux tort contre M. Holbrook et M. Cons. Mais on serait bien imprudent d'accepter comme guide un ouvrage déformé par tant de lacunes et de négligences.

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#### PORTUGUESE LETTERS OF THE SIXTEENTH CENTURY

*Letters of John III, King of Portugal, 1521-1557.* The Portuguese Text Edited with an Introduction by J. D. M. Ford, Cambridge, Harvard Univ. Press, 1931, XXX + 408 pp.

*Letters of the Court of John III, King of Portugal.* The Portuguese Text Edited with an Introduction by J. M. D. Ford and L. G. Moffatt, Cambridge, Harvard Univ. Press, 1933, XIX + 169 pp.

The rich Portuguese collection of the Harvard University Library, built up through the generosity of Mr. John B. Stetson, Jr., was further enriched a few years ago when Mr. Stetson acquired and presented to the University books and manuscripts from the library of the Portuguese scholar, Fernando Palha (d. 1897). Included in the manuscripts are several hundred Portuguese letters of the 16th century, now published for the first time (with very few exceptions) in the two volumes edited by Professors Ford and Moffatt. Nearly 400 of the letters are by King John III (b. 1502, ascended the throne 1521, d. 1557), and most of them are addressed to Dom Antonio de Ataíde, the King's chancellor of the exchequer. Twenty-three letters dealing with the noted affair of the French ship-outfitter and corsair, Jean Ango, published by Palha in 1882, are given here in more exact form. Prof. Moffatt has given an account of the Frenchman's privateering activities in relation to Portugal in his article "Jean Ango: Life History of a Legend" (*ROMANIC REVIEW*, XXIV, Jan.-March, 1933, pp. 1-16). The 173 letters by exalted personages of King John's family and court, published by Professors Ford and Moffatt, range in date from 1524 to 1562. They include 49 by the King's brother, the Infante Luis; 30 by Queen Catherine (John's widow); 40 by Duke Jaime of Bragança; 41 by Duke Theodosius of Bragança; five by John's brother, the Infante and Cardinal (later King) Henry; one by John's natural son, Frey Duarte; and one in Spanish by Queen Leonora. Most of these are addressed to the chancellor, Antonio de Ataíde (or de Taíde), Conde da Castanheira.

Each volume is provided with a brief, but adequate introduction. The editors base their historical comment largely on the *Historia genealogica da casa real portugueza* of Antonio Caetano de Sousa, pointing out that "an adequate

history of the domestic and foreign affairs of Portugal in the 16th century is yet to be written." When it is written these volumes, edited by Professors Ford and Moffatt, must be utilized. The first of these two volumes contains a valuable glossary (pp. 401-408), giving the modern Portuguese equivalent of archaic words and the modern spelling of those whose orthography has changed. The book is provided with two fac-similes of letters; and a picture of King John serves as a frontispiece. The first volume is dedicated to the man who put these important Portuguese letters into the possession of an American library, Mr. John B. Stetson, Jr. The other volume is dedicated to the Portuguese scholar José Leite de Vasconcellos.

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#### A RECENT SPANISH BIBLIOGRAPHY

R. L. Grismer, J. E. Lepine, R. H. Olmstead, *A Bibliography of Articles on Spanish Literature*, Minneapolis, Burgess, 1933, V + 294 pp. (Mimeographed).

The indices greatly facilitate the use of this *Bibliography*: there is one index of the *authors* of the articles cited and another of the *works* treated. The authors state that the work is still in an "experimental stage" and that they "propose to spend several years in outstanding American and European libraries to perfect the bibliography."

The table of contents reveals more than the title would suggest. It includes Printing Presses, Inter-Relationship with North-American, Hispanico-American, Danish, English, French, German, Greek, Hungarian, Icelandic, Italian, Latin, Portuguese, and Russian literatures as well as that of the Netherlands.

The present anarchy of periodical bibliography serves about as well as anything to heckle the mature scholar and torment the beginner; and few things in the field of Romance Linguistics are more irritating or downright disheartening. Duplication of scholastic effort in certain directions of study is not altogether rare. The task of putting together in one volume a bibliography of periodical literature is a terrific one; and in addition to the fact that bibliographical scholars have to contend with the largely non-compensating, woefully arid task of searching, copying, clipping, filing and alphabetizing, there is also a tendency to belittle their work by qualifying it in such terms as "clerical filing", "patient plugging", etc.

The authors of the *Bibliography of Articles on Spanish Literature* have begun a task which we hope may be pushed forward enthusiastically, present criticism of "clerical filing" notwithstanding. But if such is to be the case, more coöperation between the important compilers of bibliographies is going to be the first essential. The following omissions picked at random under one name in the *Bibliography* (pp. 49-50) will serve to point out the need for coöperation.

JUAN RUIZ, ARCIPRESTE DE HITA (¿1283-1350?)

1) Bonet, C. M., "Los amores de doña Endrina y don Melón de la Huerta," in *Humanidades* (Publicación de la Facultad de Ciencias de la Educación)



Universidad Nacional de la Plata, República Argentina. (Taken from *Bibl. of Revista de Fil. Esp.*, item 15588).

2) Corral, J. M., "El Arcipreste de Hita," in *Revista Católica de Santiago de Chile*, 1917, XXXIII, 941-952. (Taken from *Bibl. of Rev. de Fil. Esp.*, item 6118).

3) Castro Guisasola, F., "Una laguna del 'Libro de buen amor,'" in the *Revista de la Biblioteca, Archivo y Museo*, (del Ayuntamiento de Madrid), 1930, VII, 124-130. (Taken from *Bibl. of Rev. de Fil. Esp.*, item 22176). Two other articles of Castro Guisasola, taken from *RFE* (1923 and 1924), are mentioned by the *Bibliography*.

4) Figueroa, E. L., "El Arcipreste," in *Humanidades*, 1921, I, 337-366. (Taken from *Bibl. of Rev. de Fil. Esp.*, item 11260).

5) Hanssen, Federico, "Un himno de Juan Ruiz," in *Anales de la Universidad*, tomo CIV, Santiago de Chile. (From *Zeitschrift für romanische Philologie*, *Bibl.*, item 1899). (Other articles of Hanssen from the *Anales*, 1895 (2 articles), 1901 (2 articles), 1902, 1906, 1907, are mentioned by the *Bibliography*).

6) Montaner, J. M., "Juan Ruiz, un amigo y un libro," in *Cataluña*, Barcelona, 1914, 327, 90-91. (Taken from *Bibl. of Rev. de Fil. Esp.*, item 1180).

7) Neuvonen, Eero K., "El pasaje bilingüe de Juan Ruiz," in *Neuphilologische Mitteilungen*, Helsingfors, 1931, XXXII, 86-92. (Taken from *Bibl. of Rev. de Fil. Esp.*, item 23586).

8) Tacke, Otto J., "Die Fabeln des Erzpriesters von Hita im Rahmen der mittelalterlichen Fabelliteratur," *Romanische Forschungen*, 1912, XXXI, 550-705. (From *Zeitschrift für romanische Philologie*, *Bibl.* item 10132, 1910-11, and same listed 1912-13). Other articles are listed from *Rom. Forschung* by the *Bibliography*.

A check of other authors showed results similar to the above. The basis for the checking was the bibliographical file of R. S. Boggs at the University of North Carolina.

It is to be regretted that the authors of the bibliography in question did not state more specifically in their preface just what periodicals they have consulted. It is a significant fact that the *Revista de Filología Española* has constantly combed since 1914 more than one thousand periodicals. Then, the *Zeitschrift für romanische Philologie*, *Bibl.*, carries us back to 1877. It would be well for the authors to incorporate these two major sources which are fairly dependable.

Another thing which puzzles the reader is the treatment of Cervantes. Prof. Ford's bibliography is nearly exhaustive; and yet we find several pages of references to Cervantine periodic literature given in the *Bibliography*. It is obviously impossible to reproduce Mr. Ford's enormous work; but how much is given? Would it not be better to state just how much is included, why, and for the rest send the searcher to Mr. Ford?

Another important question, of interest to all bibliophiles, is whether or not any magazines dating before the *Zeitschrift* bibliography was begun were combed, and which they were. Lastly, one wonders why so many books were



included, the reviews notwithstanding. Do all of these add to the books or give notices? Could not the size be spared somewhat by a more vigorous choice of these; in other words, a bibliography of articles *only*?

We hope to see the work carried on with such effort that eventually the important, long-awaited, complete bibliography of theses will come from the force *de rebazo* of the periodical bibliography.

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#### ROMANCE AND FRENCH LINGUISTICS

Günter Reichenkron, *Passivum, Medium und Reflexivum in den romanischen Sprachen*, (Berliner Beiträge zur romanischen Philologie, herausgegeben von Ernst Gamillscheg, Band III, 1), Jena und Leipzig, Wilhelm Gronau, 1933, X + 69 pp.

A very worth-while linguistic study it is to trace the origin and development of the various middle and passive forms through the ancient and modern tongues. Recent studies of Hittite morphology seem to throw some further light on Indo-European formations. But whatever be the origin of prehistoric constructions, it is very important to observe in the historic period the building up of new molds for old concepts and to ponder the possibility as to whether these new expressions may not reflect what really occurred in bygone ages.

We are fortunate in possessing in the Latinian group of languages the means of observing under our very eyes an extensive and interesting development of the passive, middle and reflexive. It is this construction in its Romance extension that Reichenkron presents in the monograph under review.

The work begins with a glance in perspective at the Latin middle, stative, and passive. The postulate the author starts with here is that a Romance passive developed out of the Latin middle when the agent was conceived of, but not named. The middle itself, despite its *r* ending, became in many instances a genuine active: *queri*, *vereri*, *mirari*. So *osculari inter se* is not necessarily pleonastic, because, even in Plautus' time, this *r* form must have lost its middle concept. It was a mere stereotyped form. The middle meaning arose from the nature of the verb. The author is doubtless correct in holding that reciprocal and interest middle occur in deponent form only as stereotyped survivals from prehistoric times (p. 15).

An important question arises as to the consciousness of the original meaning of deponents, which, at least in many cases, was lost in the prehistoric period or very early in the separate development of Latin. It seems to me that in our literary Latin, deponents depend for their force on the nature of the verbal idea itself. Building of new deponents is far from proving that the deponent ending had an active signification in itself. While this may have been merely the extension of a personal ending by analogy, especially where the meaning and use were similar, nevertheless there is a possibility of the presence of a special force in the *r* forms, especially so long as such a synthetic passive form still existed.

Here I may remark that when in the popular speech or in Late Latin the active form is used instead of the deponent the government of the verb is neces-

sarily changed. I pick some examples from Rönsch, *Itala und Vulgata: quis nos vescet carne?*; *ventrem vesci de alieno*; *oculos laetavisti* (p. 3022). Thus, the meaning of the verb determines everything, even the passing from the active to the middle form and vice versa.

Romance linguistics is specially concerned with the disappearance of the deponent forms. I agree with the author that, in *amari-amare*, we have a mere phonetic phenomenon. But it is otherwise with other verb forms. In this connection the author makes the important point that the *r* forms did not all disappear at once, but gradually and by tenses (p. 44). The compound tenses have survived from earliest times to the present day. That is, we have Italian *sono nato*; French *je suis né*. On the author's *duci* = *se ducere* = Rumanian *a să duce*, I should like to suggest that this seems to me to be a real passive, that is, *milites ducuntur*, "soldiers move, go", is really "soldiers are led", and then we get the technical military term *duci*, "to march". Then *ducere*, "to march, move" (of the general), is easy enough. The transfer from military to ordinary usage is quite natural.

The author cites as an example of reflexive that becomes quite general in Romance *vadent se* (Peregrinatio, 25, 7). This, of course, suggests such forms as French *s'en aller*, Spanish *irse*, Italian *andarsene*. But owing to the isolated occurrence and to the peculiar position of this example in the context its importance may be exaggerated. Here it should be noted that while there is a most varied and numerous use of the reflexive in Romance, there is, nevertheless, a considerable body of non-reflexive middles covering such verbal ideas as *begin*, *change*, *grow larger* (*smaller*), etc. This sometimes raises interesting and puzzling questions. An offshoot, occurring chiefly in Spanish,—though the author cites examples from the other speeches,—is the creation of a new active verb: *\*morire*, "to kill". So also we have *nascere*, "to give birth to": Rumanian *naște*.

The so-called impersonal passive is a very significant extension. Forms are quoted from all languages except French. For Italian we note *si spiega i rapporti*. This construction is by no means unknown to Spanish and is, despite the pronouncement of the Grammar of the Academy (9th ed., § 279 a), linguistically not an offense against Spanish syntax and is, furthermore, entirely explainable on historical and other grounds. Spanish carries out what I might call this "impersonal reflexive passive construction" to this point: *se veía a los bombres*; *se mata al hombre*.

Then, as our author sets forth, the Romance languages go still one step further,—they construct a new passive illustrated by examples from Catalan, Spanish, Italian, etc. The new formation is possible also in modern Italian: *sono tutte cose che si dicono dagli altri*. *Homo*, once used in all the Romance languages, crowded out the *se* construction in Gallic Latin. The third plural can be used everywhere: Old Spanish *quandol echan all agua*; Italian *aprono*, "the door is opened"; *quando mi prendono colle buone*.

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E. Huguet, *Le Langage figuré au seizième siècle*, Paris, 1933.

Comme depuis 1925 M. Huguet n'a publié que deux volumes de son *Dictionnaire de la langue française du seizième siècle*, nous lui savons gré de nous permettre d'attendre les suivants en lisant le volume de 250 pages sur les locutions proverbiales et figurées, aujourd'hui disparues, et qu'on trouve chez les auteurs du seizième siècle. Ces locutions sont rangées d'après leur origine et d'après leur emploi. Une telle méthode de classement met en valeur le double intérêt historique et psychologique qui s'attache au langage figuré.

Dans la préface de son *Dictionnaire* (pp. XIX et XX), M. Huguet avait consacré un chapitre aux expressions imagées dont on se servait au XVI<sup>e</sup> siècle, aussi connaissions-nous beaucoup de celles qui se trouvent dans le présent volume; pour les autres, il nous aurait fallu les attendre peut-être encore longtemps avec les derniers tomes du dictionnaire où elles trouveront leur place.

M. Huguet avait déjà attiré l'attention sur les locutions dont l'origine se trouve dans les pratiques religieuses, dans les jeux, dans la chasse, dans le commerce et les métiers. Voici maintenant qu'il nous en offre qui sont tirées des jeux de mots, des institutions et des coutumes, de la vie domestique, de la musique, de la littérature. Nous n'avions que quelques locutions qui exprimaient la "beuverie", la colère, la violence, le vol; en voici qui expriment les efforts vains, la fuite, l'ignorance, la gourmandise, le mensonge, l'orgueil, l'avarice. Il était intéressant de grouper des expressions voisines par le sens et qui seront disséminées dans les sept volumes du dictionnaire.

Nous pouvons aussi faire quelques réflexions sur la nature et sur l'usage de la langue figurée. Par exemple, grâce à M. Huguet, nous voyons d'une manière intéressante et par un grand nombre de locutions quelle prise la religion avait sur la vie contemporaine. De même, les jeux ont été la source de beaucoup de comparaisons et de proverbes. Chemin faisant, il est curieux de rencontrer chez des personnages aussi graves que Calvin et que St. François de Sales des comparaisons empruntées à des métiers, à des jeux de cartes, au jeu de paume. Ne peut-on pas ainsi mieux se représenter la vie de ces époques disparues, ni comprendre avec plus de sympathie et plus de vérité les écrivains dont nous lisons les textes?

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#### FRENCH BOOK NOTES

René Bray, *Chronologie du Romantisme (1804-1830)*, Paris, Boivin, 1932, VII + 239 pp.

Prof. René Bray has hitherto been best known as an outstanding scholar in the field of 17th century esthetic theory and drama. His *La Formation de la Doctrine classique en France de 1600 à 1660* has become the standard work for the study of the historical evolution of Classic doctrine; and he has ably supplemented it by his *La Tragédie Cornélienne devant la Critique classique d'après la Querelle de Sophonisbe* (1663), and his *Les Fables de La Fontaine* in the series, *Les Grands Evénements littéraires*. In his recent *Chronologie du Romantisme* he has applied the critical method of his earlier works—the history

of a literary doctrine, carefully elucidated and controlled by well-arranged fact, and never vaguely expounded from a non-historical and purely ideological point of view.

The history of the gradual growth of Romanticism in the early decades of the 19th century was highly in need of exactly such a patient and perspicacious elucidation. The numerous and even meritorious works on the Romantic movement stress either only outstanding authors,—whose greatness, however, was not at all perceived by their contemporaries and colleagues in the early years of the movement,—or else they present the high lights only, the sharpest clashes of classic versus Romantic opinion at a certain date. No volume has presented the entire unrolling panorama, in which one can see side by side the old and the new *genres* in constant evolution toward expansion or extinction; the criss-crossing of polemical writings and manifestoes for or against a play, a poem or a theory; the ever-mounting influence of a clamorous press; the meetings of inimical groups in cafés or drawing rooms,—in a word, the simultaneous, confused development of the *milieu* in which a Victor Hugo, a Nodier, a Stendhal, a Lamartine, were to rise, and to which they remained bound with a thousand invisible links, which frequently were to determine the very tonality of their utterances and their writings.

Following the *bataille romantique* month by month, or even week by week, Prof. Bray has succeeded in giving a synthesis which catches the tempo of these changing years, a cinematographic succession of the Romantic scenes, such as the contemporaries themselves actually saw them, and the very setting in which they acted. It is not always the poet of the finest lyrical talent who initiates new currents in art. An artist may be original, innovating, even provocative, without being great; and it is for this reason that here, besides the great choir-leaders,—Hugo, Lamartine or Vigny,—we perceive the presence and the rôle of many an *enfant perdu du Romantisme*, who belonged to its most gallant shock-troops and its originators. This *exposé* will become an indispensable reference work for the study of the Romantic movement, which has been too frequently anathematized by critics devoid of precise knowledge of its historical nature and evolution.

Alfred Mortier, *Quinze Ans de Théâtre (1917-1932)*, Paris, A. Messein, 1933, 588 pp.

Alfred Mortier, well-known for his study on the popular Italian dramatist Ruzzante (1502-1542), to whom he devoted two important volumes (1925-1926), is himself a playwright, a poet, and a voluminous critic of the theatre. Among his own productions we may recall his *La Logique du Doute* (Nouveau Théâtre d'Art); his *Sakountala*, *Le divin Arétin*, *Machiavel*, etc. His new volume is composed of reviews of plays acted during the last 15 years,—short, critical *comptes rendus*, reprinted from a number of papers and reviews. And, although such *marginalia* are usually disappointing, this collection is valuable because of the rectitude and perspicacity of Mortier's judgment. His courteous, yet firm and meaty criticisms offer a lively *tableau* of the dramatic movement in contemporary France, and will be a *vade-mecum* to future historians. Let us note that a number of chronicles on diverse theatrical subjects is interspersed

among the reviews—and that some deal with interesting subjects: *Edgar Poe et la Tragédie*; *Molière en Allemagne*; *Napoléon et l'Art dramatique*; etc.

Paul Hazard, *Les Livres, les Enfants et les Hommes*, Paris, E. Flammarion, [1932], 278 pp.

It is a tribute to his flexibility of mind that Prof. Paul Hazard has conquered for himself the right of roaming far and wide through the diverse realms of Romance and Comparative scholarship without being dubbed a "dilettant". He has published studies in six or seven fields,—on Stendhal, on *Manon Lescaut*, on Italian literature, on *Don Quijote*, on the origins of 18th century philosophic thought, etc. These are only a few of his many "specialties"; and they do not at all exhaust his intellectual curiosity. This time he has strayed into the wonder-realm of child-literature, a dewy world that is always new and fresh as daybreak. He narrates his adventures there with a somewhat wistful and nostalgic charm, with a subdued emotion, a vague regret at being only a visitor in fairy-land,—a visitor too wise and over-learned, who knows all the magic arts and tricks, and to whom few illusions are left.

The volume, written for the series of *Education*, remains general. It does not attempt to give—the gods be praised!—any exhaustive bibliography of books for children. It is rather a panoramic view of child-literature, ranging over many decades and through several countries, that is here displayed. But frequently Prof. Hazard opens up a new vista, registers fruitful observations: his contrast between the logical construction of a typical French fairy-tale and the fantastic humor that guides Alice through Wonderland; his witty *tableau* of the international imitations of the *Swiss Family Robinson*; etc. Since America is much richer in international child-lore than France, this charming volume will necessarily seem more novel in Europe than here, but as a popular survey of the *genre* it deserves a translation into English.

Maria Jolly, *Die Stilmittel Alphonse Daudets in der Schilderung der Provence* (*Beiträge zur Kultur der Romania*, Heft 3), Wertheim am Main, 1931, 64 pp.

The language and style of Alphonse Daudet,—apparently so limpid and artless,—have repeatedly enticed investigators into an analysis of the conscious artfulness hidden under its apparently spontaneous simplicity: M. Burns, *La Langue d'Alphonse Daudet* (1916), or Ivan Pauli, *Contribution à l'Etude du Vocabulaire d'Alphonse Daudet* (1920). Concentrating on a more limited phase, only on Daudet's descriptions of his beloved Provence, Dr. Jolly has studied his Impressionism and the stylistic mannerisms by which he succeeded in conveying his particular landscape vision. The work is somewhat in line with G. Loesch, *Die impressionistische Syntax der Goncourt* (1919). It will be difficult to avoid in these stylistic studies,—which have been multiplying in Germany of late,—a certain monotony of presentation, a certain amount of repetition of the obvious. Yet, within the limited field she has assigned herself, Dr. Jolly has done creditable work. One might note, however, that on synesthesia no good authority is cited,—only Erika von Siebold, *Synästhesien in der englischen Dichtung des 19. Jahrhunderts* (1919-1920),—whereas she might have used, for instance, M. A. Chaix, *La Correspondance des Arts dans la Poésie*

*contemporaine* (1919), or Suarez de Mendoza, *L'Audition colorée* (1890) or C. Rossignaux, *Essai sur l'Audition colorée et sa valeur esthétique* (1905), etc. It would also be advisable to distinguish, in a literary text, between synesthesia as an actual, personal experience of the author, and a mere rhetoric of apparently synesthetic expressions, more or less colorless borrowings from previous authors. For instance, the expressions: "couleurs chaudes, la chaude lumière, couleur criarde, vibration lumineuse, ces aubades toutes fraîches embaumées de romarin," etc., are either daily expressions or rhetorical tradition, and hardly real synesthesia in the artistic sense. However, Dr. Jolly rightly states that synesthesia plays but a small rôle in Daudet's work. The best she has noted down is, no doubt, "Vos yeux sentent bon: violettes". This study will render service for the analysis of the technique of the Impressionists.

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#### THE THEATRICAL CRISIS IN ITALY

**A** GAIN, that theatrical crisis! Where in the wide world is not echoed and re-echoed the agony of what appears to be a moribund art? In Italy the public in general remains apathetic to things theatrical (whatever little is offered on the legitimate stage). It would be a futile task to enumerate here the main factors—for there are many indeed—that have led to the decline of the theatre. Besides, it would be repetitious to go into details: Have they not been discussed repeatedly and at length in recent issues of this magazine? We shall, in consequence, limit ourselves to citation of but one or two of the under-currents that are diluting the vigor of Italian histrionic creation.

Now, it is trite to say that the World Crisis has played havoc with the theatres of the world. Particularly in Italy where, at best, the stock companies have been pitifully handicapped by lack of funds and equipment. In point of fact, these Italian actors, laboring under impoverished conditions, have performed nothing short of heroic work in "carrying on with the play". And, yet, we are not within total right in relegating the chief sources of ills of the Italian stage to the present economic crisis. In fact, this economic crisis is to be discounted, for is it not a common denominator detrimental to drama the world over? One must look, perforce, to another factor which constitutes an organic ailment in the Italian theatre.

If we look back about a decade or more we shall see that the Italian production was dominated by two genres: Luigi Chiarelli's "Theatre of the Grotesque" and Luigi Pirandello's "Theatre of Paradox". We could, for convenience, combine the two foregoing genres and call them the "Theatre of Mental Process". This dramatic formula, the cerebral formula, when presented on the stage, was nothing short of a sensation in Italy, as anywhere else in the world. When we say sensation, no reference is made to the loose or ordinary sense of the term. Who does not remember the stir and the impression created by Pirandello's *Six Characters in Search of an Author* and Chiarelli's *The Mask and the Face*? Though this dazzling heyday held out a good number of years, its star was subsequently to shine less brilliantly. Success, as fate decrees, is



ephemeral. The very complexity, which constituted the strength of this dramatic formula, was, by strange irony, to constitute its weakness. Needless here to go into details of the complexity of this theatre; enough has been said in this regard. Yet, for the sake of following up the point, let it be remarked in passing that the two genres offered composite problems: on one hand, the problem of finding one's self-identity, finding one's character in a world which literally has no fixity (Pirandello); on the other, the problem of playing one's part in society, a marionette, if necessary, distorted in a thousand ways under convention's badly focussed binoculars.

Obviously the genres were to interest, as time has proven, the theatrical aristocracy; that theatrical form was to be reserved for the *exclusivistes*. The public in general, the non-specialized but supporting element of the theatre, was merely caught in the enthusiasm that carried on the movement. And yet why does the non-specialized patron frequent the theatre, if not for amusement? In Italy, what was done for this sort of patron? He sought dramatic action which gave him pleasure, but he got, instead, problems. He sought drama depicting reality, life itself, with red-blooded characters; he got, in its place, philosophy, poetry, metaphysics. In short, he sought emotion, and he got subtlety and dialectics. Small wonder then that foreign successes have been favored, as has been the cinema with its varied entertainment. The organic ills felt in and about the theatre of late lay principally in this direction.

To be sure, dissent has popped up on more than one occasion, and invective has been hurled against this form of drama. But none has been so obvious and so smarting as the one contained in a recent speech made by Mussolini, himself, (released by the Associated Press) before the Società degli Autori. In this speech the Duce stated that "the Italian theatre is suffering from too many introspective, moody, and unrealistic offerings, and that the modern dramatist is forgetting how to write anything else . . . . . The so-called crisis would end quickly if they would look beyond themselves to the great driving force of modern and ancient Italy. The theatre should agitate the great collective passions, should be inspired by a live and profound sense of humanity, should reproduce that which genuinely counts in the spirit and in the conquest of man" . . . . . "Echoing this sentiment", continues the despatch, "the Fascist press declared the crisis in the Italian theatre world was directly due to public indigestion of pawky, moody, unreal, somnambulant theatrical meanderings which are about as appealing to the public appetite as the enigmatic and capricious doings of creatures of another world. Playwrights should hearken Il Duce's words, forget their inner subtleties and torments and look to the great human canvas before them for their subjects. In our history, in our existence, our character, there is a vast store of dramatic, vigorous, beautiful and multiform inspiration for plays and drama".

And, if production *per se* has been scant of late, discussions, such as the foregoing, are only fractions of intermittent tirades and polemics, launched for and against the theatrical situation. These discussions cannot be fruitless,—*de la discussion jaillit la lumière*.

By way of conclusion, may we hope that the National Institute of Drama (see recent issues of the ROMANIC REVIEW), sponsored by Silvio D'Amico and



taken over by the Fascist State, will soon function in full force? As yet, no official or extensive activity has been in evidence. Italy needs such an Institute to promote its national theatre. The Government should not shelve the plan.

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#### RUMANIAN LINGUISTICS AND LITERARY CLASSICS

*Bulletin Linguistique*, Publié par A. Rosetti, Tome I, Paris-București (Librairie E. Droz — Editura "Cultura Națională"), 1933, 122 pp.

The Laboratory of Experimental Phonetics of the Bucharest Faculty of Letters offers the first issue of its *Bulletin Linguistique*, in French, in order to reach a wider sphere of readers. The papers and reviews are signed by Prof. Al. Rosetti, the editor, J. Byck, A. Graur and P. Șandru; and are dedicated to Prof. Ovid Densusianu, on the completion of his 35th year of teaching Romance philology at the University of Bucharest.

Prof. Rosetti gives due credit to the Prague linguistic circle, in "Sur la Morphologie", for having contributed to separate clearly the two branches of linguistics: "Il est donc permis, comme l'a fait M. Doroszewski, de séparer la *phonétique* (allemand *Lautphysiologie*), qui étudie les sons pour eux-mêmes, sans se soucier de leur fonction dans le mot, de la *phonétique fonctionnelle* (*morphologie*, selon la terminologie de M. Troubetzkoy), consacrée à l'étude des phonèmes et à leur alternance dans les mots. La phonétique fonctionnelle n'est donc qu'une subdivision de la morphologie." Furthermore, in his "Remarques sur la Détente des Occlusives roumaines en fin de mot", Prof. Rosetti gives the results of his experimental research and we gather, among other facts, that, as concerns the Rumanian final *u* (or short *u*): "... Il s'agit de la conservation de *u* ancien (qui pourrait être comparée à la conservation de *e* muet dans les vers français) et non pas d'un son surajouté, ... cet *u* n'apparaît que là où il est justifié par l'étymologie." Yet, "il y a des chansons populaires dans lesquelles le timbre de la voyelle introduite à la fin du vers n'est pas *u*: en Olténie, notamment, où l'*u* en fin de mot a été fréquemment enregistré dans les parlars actuels, ce n'est pas *u* qui fait office de syllabe supplémentaire dans les vers, mais *i*; dans d'autres régions, cet office est rempli par *ă*, *a* ou bien par l'interjection *mă* (*măi*) ... -*u* est donc employé comme pied supplémentaire dans les vers chantés, au même titre et pour les mêmes raisons que les autres timbres vocaliques qui viennent d'être énumérés." And Prof. Rosetti concludes: "En somme, le roumain a connu un *u* en fin de mot qui a disparu, à un moment donné de son histoire, par diminution progressive du degré d'ouverture et de la durée, conséquemment à la faible intensité de la syllabe finale par rapport à la syllabe accentuée; par la suite, le traitement explosif des occlusives finales a restauré l'ancien *u* en fin de mot."

Drs. Byck and Graur contribute a lengthy paper on "De l'Influence du Pluriel sur le Singulier des Noms en Roumain", from which we quote some of their conclusions: "Le roumain, qui est plus conservateur que les autres langues romanes quant à la flexion nominale (il a maintenu les formes casuelles de génitif-datif et de vocatif, de même que le genre neutre), semble avoir gardé ici aussi un type plus archaïque. Très souvent, nous constatons que la forme

du nominatif singulier a été influencée soit par le nominatif pluriel, soit par le génitif-datif singulier, ou même par le vocatif, ce qui prouve que la forme du nominatif singulier ne représente pas toujours la notion type et qu'il existe une indépendance des autres cas vis-à-vis du nominatif singulier. Il y a même des cas, on l'a vu, où c'est le pluriel qui représente la forme type, ce qui a amené une dépendance du nominatif singulier vis-à-vis du pluriel. C'est de cette manière seulement que l'on peut expliquer l'influence du pluriel sur le singulier et c'est seulement dans ces conditions que l'on a le droit de faire appel à l'influence du pluriel. Il faut noter, d'autre part, que, parmi les langues romanes, le roumain est la langue qui présente les différences les plus marquées entre le singulier et le pluriel. L'examen des faits présentés ici nous montre que les noms ont suivi deux voies diamétralement opposées: on a recherché tour à tour l'uniformisation et la différenciation. Si le singulier était trop différent du pluriel, il a tendu vers un rapprochement (par exemple *oaspe*, pl. *oaspeți*, nouv. sg. *oaspet*); si, au contraire, la forme du singulier était identique à celle du pluriel, le singulier a tendu à se différencier (par exemple *copaci*, pl. *copaci*, nouv. sg. *copac*). Les deux procès recherchent, en somme, le même but: il faut qu'il y ait une légère différence entre le singulier et le pluriel."

Dr. Șandru, in "Enquêtes linguistiques", publishes the results of his study of the speech of two Bessarabian villages, with the aid of the phonograph, rather Rabelaisian fragments, in phonetic script, with ample scholarly comments. Reviews of works by Radu I. Paul, Emil Petrovici, I. D. Țicăloiu and Iorgu Iordan close this excellent *Bulletin*.

Mihai Eminescu, *Poesii, Ediție îngrijită de Constantin Botez, București*, Editura "Cultura Națională", 1933, XXI + 558 pp. + 4 planșe afară din text.

Mihail Eminescu (1850-1889), the towering classic of Rumanian letters, is presented in this edition as "Mihai", which form we cannot endorse. We are used to the more euphonic "Mihail", as the name of the melancholy poetic genius always rings in our hearts. "Mihai" designates something else. "Mihai" is reminiscent of "Mihai-Viteazul" (Michael the Brave), the voivode who ruled over what constituted the first redemption of ancient Dacia. This tendency of approaching the pessimistic troubadour, or even the revolted bard, to the war lord of medieval times, is pernicious for the glory of the most original Rumanian artist of the verse. When Eminescu's commentators will cease to drag his pure name into the fog of narrow politics, only then will the cleared atmosphere allow us to see him in his true splendor. To be sure, one may find here and there, in his poetic structure, certain vestiges of the conservative party, all powerful during his lifetime, a violent note of *xénophobie*, or an exaggerated tone in matters politic; yet the inherent character of Eminescu is of a creator of the singing word, and nothing else. We refuse to see him in blood-stained armor, brandishing the bludgeon of hatred. We cannot read this tendency between the lines of his gossamer-woven stanzas. Whether Constantine Botez had this in mind when he chose "Mihai" instead of "Mihail", or whether it is just an unconscious influence, the fact remains that it is an ill-advised attitude. As we stated once with reference to G. Călinescu's biography:<sup>1</sup> "Fundamentally, Eminescu stands at the opposite pole of his professed politics."

<sup>1</sup> *Rumanian Book Notes*, ROMANIC REVIEW, XXIII, Oct.-Dec., 1932, p. 363.

This edition of the master's complete works of poetry is beautifully printed. Credit should be granted to Botez for his painstaking notes which are practically exhaustive. They occupy pages 287-558. Originally it was intended to be prepared in collaboration with Prof. G. Ibrăileanu, an authority on the subject. His illness, however, compelled Botez to bring alone the work to an end. The poems are rendered in the chronological order of their appearance in the various periodicals of the time, and divided into five groups: 1870-1883, 1883-1884, 1884-1887, the posthumous 1889-1902, and the adolescent production of 1866-1869. As a conclusion, it is interesting to quote the editor, Mr. Botez: "I tried to render an edition of Eminescu's poems, which should at least be exempt from the errors which disfigure many of the editions in circulation; to an edition such as the poet himself would have given us, had he prepared it when he was still in good health, we must renounce forever."

- I. L. Caragiale, *Opere, Tomul III, Reminiscențe și notițe critice, Ediție îngrijită de Paul Zarifopol*, București, Editura "Cultura Națională", 1932, XVI + 346 pp. + 2 planșe afară din text.

In this third volume, Paul Zarifopol continues his religiously careful editing of Ion Luca Caragiale's (1852-1911) works. In it we find the following enlightening notes on Eminescu: "Yesterday only, a few close friends knew and appreciated him, today it is a fashionable name, universally known; yesterday he scarcely had what to eat 'for lack of almost bare sustenance, menaced by the greatest misery', and today one consumes a lot of money, directly with his work, indirectly under the pretense of his name; yesterday hardly any clothing and food, today statues and monuments of bronze, marble, and — vellum paper, and what not!" Thus, the sharp edge of Caragiale's sarcasm goes deep into contemporary attitudes and poses.

Caragiale's *Reminiscences and Critical Notes* are impregnated with artistic common sense and incisive humor. It is a holiday to re-read many of his incursions into the social and literary strata of a few decades ago, and to find new material added, due to Zarifopol's research aided by the untiring efforts of another scholar to whom the editor consecrates these grateful lines: "To Barbu Lăzăreanu I shall never cease to bring thanks; neither the richness and exactitude of his knowledge, nor the kindness with which he imparts it, have an end."

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#### ROMANCE LANGUAGE CLASS-TEXTS

- M. Romera-Navarro, *Antología de la Literatura Española desde los Orígenes hasta Principios del Siglo XIX*, Boston, D. C. Heath & Co., [1933], XI + 427 pp.

As a companion volume to his *Historia de la Literatura Española*, Prof. Romera-Navarro here presents an anthology of selections from the principal authors and works of Spanish literature from the medieval period, the Renaissance, the *Siglo de Oro*, and the 18th century. His gleanings from so vast a field is a discrete one, and covers adequately all the outstanding aspects and un-

disputed high-lights of these earlier periods. He has made so representative a choice that there can arise no great divergency of opinion as to the authors included; furthermore, instead of crowding together a great number of names with only an inconclusive snatch from their output that leaves but little impression on the reader, the editor has eliminated sufficiently to devote enough space to an author to make his literary characteristics really stand out. He has included whole works wherever possible, such as the famous Moorish-frontier novelette of *Abindarráz y Jarifa* or the *Paso de las Aceitunas* of Lope de Rueda. Where the works were too long, he has been careful to select episodes complete in themselves, like the visit of *Celestina* to the home of *Melibeia*, or the *Historia de Félix y Felismena* of the *Diana*, or the *Tractado* dealing with the impoverished nobleman of the *Lazarillo de Tormes*.

No doubt, one might have desired the inclusion of one or another writer, and one might discuss the choice of selection from any individual author according to one's personal leaning. Thus, from the point of view of the American student, an extract from the *Inca Garcilasso de la Vega*, whose history of Peru exerted so powerful an influence on later literature, might have been of particular appeal, as great as that of the *Araucana*. As more significant for Guevara, one might have preferred to the more limited *Epístolas Familiares*, some extracts from his masterpiece, the *Reloj de Príncipes* which, through reprints and translations, achieved such a popularity that it became a European work. Similarly, one might have preferred scenes from Calderón's *La Vida es Sueño* that, with the majestic sweep of his bejewelled and arabesqued verse, lifts his reader into the transcendental realm of an eternal spiritual reality and is far more distinctive of his originality than is his *Alcalde de Zalamea* in spite of its technical perfection, for it follows closely the Lopian formula of the honor play. Yet these preferences are debatable niceties that rather recede into the background in view of the achievement of the work.

One might, however, question more pertinently the advisability of reproducing the old spellings intact. Since this anthology is largely destined for survey courses, the students of which have usually been trained only in modern writing, one is inclined to believe that the forbidding appearance of the *Cantar de Mio Cid* in its old form, for instance, would prove discouraging. Even the multitude of notes,—as many as two or three to a line,—referring to explanations at the foot of the page as well as the glossary at the end of the volume, must bewilder the inexperienced student as a text to be puzzled out, rather than to be enjoyed, or even adequately understood. Of course, here the difficulty arises as to just how far to modernize; and many instructors feel an unshakable reverence for the old spelling, no matter how incomprehensible to the student. Yet from the student's point of view, there is little lost by modernization,—a practice which has made accessible to him the *Cantar de Mio Cid* through the careful prose rewriting of Alfonso Reyes, or, in French, the *Chanson de Roland* and the poems of Villon. In any case, it seems advisable to modernize at least the spelling wherever possible, especially in works of the 17th century and later, already so near to our times in construction.

As it stands, this volume is the best anthology of Spanish literature published in America. We may be allowed to express the hope that its editor will

complement it with another on the 19th century until today, comprehensive enough to include such outstanding figures as Rubén Darío who, though geographically outside the scope of peninsular Spanish letters, is, nevertheless, spiritually one with them, especially through his all-pervading influence on later poets.

Armando Palacio Valdés, *Sinfonía Pastoral*. Edited by Joseph W. Barlow, Illustrated by Fernando Marco, N. Y., American Book Co., XX + 448 pp.

The kindly benevolence, the gentle preaching, the homely philosophy, that overflow into all the writings of Palacio Valdés,—that “grand old man of the Spanish novel,”—have endeared him to many readers the world over. One has but to consider the succession of translations of his works into the most diverse languages, or to watch the constant flow of class editions of his novels for American students, to realize that there is an eager public awaiting each publication from his active pen. *Sinfonía Pastoral*, his latest novel, will afford them another typical work, for it is the one which he himself prefers to all his others: “Es una de las novelas de la que estoy más satisfecho.”

As usual, the plot is simple and of comparatively slight importance, serving largely as a starting point and peg for the real elements that yield his writings a permanent literary value: his lyrical evocation of Asturias, that region that he describes with a passion that seems an echo of his own heart-beats, and his exact painting of the peasants and their humble life, who emerge from his strong pen-strokes as vivid types rooted in their native soil. In *Sinfonía Pastoral*, the moral intent of his theme is rather obtrusive at first: the pampered city heiress, Angelina, sickly amidst the enervating and cloying social pleasures to which her father's wealth entitles her, finds regeneration through a simple life of nature in the mountains of Asturias.

Her fond father, a widower, realizing that her health was being undermined by impending tuberculosis, adopts the only course that would make her leave her fashionable surroundings, as well as a rakish Don Juan who courts her only to retrieve his fast-vanishing income. Her father has her informed that he has lost his fortune, that she is reduced to poverty, and that he will have to return to Havana to attempt to build up another business. The only recourse she has is to live on the charity of his brother, who possesses a little farm in a village amidst the Asturian mountains.

This supposed sudden tumble of fortune brings out in Angelina, after the first despondency had abated, a determined fortitude and energy which characterized her father and had lifted him from a penniless though honorable fortune-seeker in America to a respected financial magnate of Madrid. On the farm, then, she bravely begins her new life; she participates in the simple pleasures of the peasants, works with them in the fields, roams over the exhilarating mountainside, and changes so completely, that from the pale, tubercular invalid she had once been, she becomes a robust country lass, unwilling to return to city artificiality and sophistication. She finally marries her good-hearted and impulsive cousin, and settles down to live among her beloved countrymen as their kindly benefactress and guide.

Palacio Valdés here shows himself a regional realist at his best; he treats the peasants, whom he knew so well and among whom he found his “earthly

paradise," with a sympathetic veracity. In this he departs markedly from the sentimental idealization of a Rousseau, a Greuze, or even a George Sand,—who endowed their peasants with a nature so noble, so unspoiled, so generous, that, with their "hearts of gold" and their calm philosophy, they became the highest flowering of humanity. Still farther is his characterization removed from the Naturalist school of a Zola or a Pardo Bazán, who saw in the peasant all the greed, all the cruelty, all the rapacity and vice of beings far from contact with civilization, who, developing only the basest of instincts, become monsters of perversity as lowly as the grimy earth they till. With his clear vision of reality and his warm human sympathy, Palacio Valdés depicts the peasants as they are: some good, some bad; some with their little foibles and weaknesses, others with their silent sacrifices and heroisms; but all of them he copies so closely from the living model, that they stand out with a striking individuality. Their talk, their mannerisms, their actions, their background, make them, not mere literary characters, but real beings, throbbing with their own life-blood, preoccupied with their own little problems of rain, of winter, of the market. When, behind these types, so understandingly sketched, he envisions the powerful beauty of the mountains, with lyrical descriptions of their forests, the fields cultivated on their sides, and their sun-spotted shadowy glens,—that nature, in short, in which Palacio Valdés found a panacea for all man-made maladies,—then we understand why he may well consider *Sinfonía Pastoral* as the most expressive and most humanitarian of his novels.

Continuing with the same careful and helpful editing for class use as in his presentation of *José*, the editor has here again facilitated the teacher's task. He has divided the text, conscientiously reproduced from the first printing of Madrid, 1931, into numbered lesson assignments, has prepared thorough exercises for oral work, with a stress on idioms selected from Keniston's list of greatest frequency, and has included suggestions for themes. Since the novel was somewhat lengthy, he omitted some of the descriptions and incidents that are not necessary for the continuity of the plot, but has printed all these in smaller type following his text, so that they may be available to the student as supplementary material. The volume, both because of its inherent interest and the careful pedagogical facilities with which it is equipped, will no doubt be received with the same satisfaction as the edition of *José*.

*Short Spanish Stories.* Edited with Notes, Exercises, and Vocabulary by M. A. De Vitis, N. Y., D. Appleton-Century Co., [1933], VII + 209 pp.

The never-failing sympathy, with which students respond to swift-moving short stories before they venture on a lengthy novel, accounts for this new collection of modern Spanish short stories. The editor selected the 12 tales which constitute this volume not so much for their representative value in the history of the Spanish short story, as for the popularity they have attained in class use. It is for this reason that we find again such well-trying favorites as the lyrically sentimental legend of *Casilda* of Antonio de Trueba; the Basque idyll, *Elizabide el Vagabundo* of Pío Baroja; the clever detective-tale, *La Buena-ventura*, of Alarcón; or the gripping romantic-psychological study of fear in *La Ajorca de Oro* of Bécquer. Others are striking for their irony, like the sharp turn of *Saletita* of Pardo Bazán, where an immature young girl stuns her



mother, who feared even to suggest that the daughter sacrifice herself to marry her former suitor, now a decrepit septuagenarian just returned from overseas with fabulous wealth; yet it turns out that Saletita had just that intention from the moment she had set eyes on the old dotard, and was ready to rival her mother to win him. No less readable for their sustained interest are the other stories, such as the *Modelo de Esposas* of the humorist, Luis Taboada, or *La Ciencia y el Corazón* of Eusebio Blasco. The volume, primarily intended as a suitable text for early language study, is equipped with well-planned and diversified exercises which should furnish drill in idioms and grammar at the same time that students are entertained with enjoyable reading.

*La Divina Commedia di Dante Alighieri.* Edited and Annotated by C. H. Grandgent . . . Revised edition. N. Y., D. C. Heath & Co., 1933, XLIII + 1003 pp.

Prof. Grandgent's well-known edition of the *Divine Comedy*, to which three generations of scholars here owe their first intimate contact with the masterpiece, was the earliest annotated and critically elucidated Italian text published in America. It appeared in 1909,—and it is a tribute to its excellence that in this revised edition no fundamental changes in method or interpretation were found necessary. Yet few fields have been so thoroughly spaded over again as that of Dante-research in the last decades. Studies, philological and historical, elucidations and new interpretations, as well as several translations into English, have been piling up,—and Prof. Grandgent has made use of all this accumulated material to complete his notes and introductions and to perfect his textual readings. The main innovation of this revised edition consists in its adoption of the text of the *Commedia* as established by G. Vandelli for the Italian Dante Society in 1921. Its value is further enhanced by the inclusion of a comprehensive index, which will serve as a topical guide through the intricate work, and an abundant array of bibliographical references, which may lead to the study of special topics. In this new, completed form, this truly classical American Dante edition will continue to be the guide and initiator it has been for three decades.

Georges Duhamel, *Confession de Minuit.* Edited by S. R. Cros and E. Preston, N. Y., The Century Co., [1933], XXXII + 191 pp.

We should welcome an American republication of the initial *opus* of the Salavin cycle. In six works centering around this unheroic "hero,"—*Confession de Minuit*, *Nouvelle Rencontre de Salavin*, *Deux Hommes*, *Journal de Salavin*, *Le Club des Lyonnais*, *Tel qu'en lui-même*,—Duhamel has narrated his restless life and exposed his psychological twists. It has grown to be "une histoire infinie de détresse, d'orgueils, de solitudes incurables, d'espérances immolées, de renoncements, de fuites, de retours et de pardons." With all his complexities, with all his nihilism, Salavin has an individuality all his own. He has been compared, as a literary creation, to a Mme Bovary or to a Julien Sorel, though his very negativeness, his self-flagellation and his human compassion, rather recall Russian prototypes.

*The Confession de Minuit* presents the young Salavin who, having lost his position as a clerk, sinks deeper every day into his self-despise, into his self-



destructive inability to act; who sinks as if it were into a dark, soft mud in which his most desperate groping finds no hold. The all-forgiving goodness of his mother, the love of his wife, a simple seamstress, only increase his distress and force him to break up and destroy every possibility of happiness along his weary road of doubt and self-torture. This contradictory personage,—a *Neveu de Rameau sentimental*, a kind of *Bobème malgré soi*,—fosters his own torpor with a cruel delight. Yet he despises himself so bitterly for his lack of will that he is forced to flee the sheltered rooms where his mother caters to his daily ease, in order to roam through Paris at night in an agony of self-reproach, to land in a bar where he bursts out to a stranger into his *Confession de Minuit*, as self-deliverance.

Duhamel has actually succeeded in making of Salavin one of those improbable characters about whose real existence we can, nevertheless, entertain no doubt. It is strange to note, *en passant*, that some of the more convincing literary types are the ones endowed with exceptional, even improbable, characteristics, and not with general and normal ones. Neither Don Quixote, nor M. Jourdain, nor Père Goriot, would be very probable in daily life, however convincing they may be as literary creations. They are true to the laws of their own characteristics, rather than to the law of generality. And so is Salavin. To take but one example of his fundamental inability to adapt himself to life: in *Deux Hommes* we find him on the road to happiness; he has a good social position, a wife, a child and a true friend, and yet a sudden destructive melancholia casts a gray shadow over his life. Without apparent reason, he constantly wounds his mother's feelings, breaks off with his friend, is estranged from his wife, and even burns his beloved flute. After the death of his child, he goes on suffering irremediably from his own incapacity of being happy. In the *Journal de Salavin* and *Le Club des Lyonnais*, we find described the useless efforts of Salavin to surpass himself, and to become a saint and a hero; at first he wants to attain the Christ-ideal which he sees exemplified in a priest, but soon he understands that the real saints, the ones who practiced charity, humility and patience towards him, are his mother and his wife, the seamstress Marguerite. In the second volume he becomes a communist, not deviating very far from his fundamental Christianity. But both these heroic attitudes prove futile, and in *Tel qu'en lui-même*, his revolt against himself becomes acute. Under a false name he flees to Tunis where he becomes a voluntary helper of the sick in a native hospital; he gives his blood to save a mutilated man, hankers after the most repugnant tasks, takes care of the pest-ridden, and is finally mortally wounded by a madman. He dies in France, serene and reconciled with the ones he loved, and just at the moment that he believed he felt himself to stand on the threshold of a real period of happiness. Never did Salavin understand himself and his contradictory impulses; never did he find peace because he was unable to face his true self.

Duhamel has endowed this dramatic character with a peculiar power of suggestion. There will be a temptation for future critics, no doubt, to psycho-analyse the destructive instincts and the abortive self-glorification of Salavin. He has already exerted influence over Jacques Lombard's *La Confession nocturne* and *Cocktails après Minuit*, which also delve into the more obscure layers of human consciousness for the explanation of apparently unaccountable acts.

This volume introduces us to one of the most interesting parts of Duhamel's work,—the part that is least sociological, Unanimist, and evangelical, but which has gained in human sympathy what it apparently loses in philosophic preaching.

Edwin B. Williams, *French Short Stories of the Nineteenth Century*. N. Y., F. S. Crofts and Co., 1933, IX + 234 pp.

This volume is to be commended because of its excellent selection of material. Not one of its eleven short stories is of a third rank author. Only the great names,—Chateaubriand, Mérimée, Zola, Maupassant, Balzac, etc.,—are represented, and yet the volume gives an impression of freshness because most of the selections are not those that have been reproduced too frequently in other anthologies. For some mysterious reason the compilers of text-books frequently show a preference for the more mediocre parts of an author's work, and they never hesitate to reproduce the *déjà vu* or rather the *déjà lu*. Future statisticians, no doubt, will wonder at the number of times that Maupassant's *La Parure* and *La Ficelle* have been reprinted here, and, if sociologically minded, they may even speculate on the deep-going social and intellectual reasons that forced the American youth to prefer exactly these stories, or similar well-known ones. Although some of the tales in this new collection are old class-acquaintances—*Mateo Falcone*, for example,—we find some interesting recent arrivals or newcomers: Daudet, *Un Réveillon dans le Marais*; Villiers de l'Isle Adam, *La Torture par l'Espérance*; Zola, *Celle qui m'aime*; France, *L'Œuf rouge*; etc. At least for these, students will not be tempted to rely upon too accessible translations as, for instance, in the case of *La Parure*, which can be found in English in any popular library.

M. H. Ilsley and J. E. Franconie, *Contes et Nouvelles du XX<sup>e</sup> Siècle*, N. Y., Oxford Univ. Press, VII + 124 pp.

The title of these selections leads one to believe that the 20th-century French literature will be here represented, but this hope remains unfulfilled. Two stories by such a modern among the 20th century modernists as—Catulle Mendès (b. 1841); one by this young revolutionist—Anatole France (b. 1844); 20th century letters illustrated by two authors born almost a century ago! The three tales by René Boylesve do not modernize this volume; his work "dates" and dates definitely in style, spirit and contents, from the 1890's. The three most recent among the 20th century "jeunes" appearing here are Edouard Estaunié (b. 1862), Francis de Croisset (b. 1877) and André Maurois. It is difficult, therefore, to agree with the opening statement of the editors: "The selections that comprise this volume have been chosen from the works of acknowledged masters of modern French prose—most of them now living, all of them twentieth-century writers." If he were alive, the irrepressible Catulle Mendès would have argued that he is even more than modern and of the 20th century,—that he is "eternal." It is, also, more than difficult to accept that the regionalist, Gaston Roupenel and the Belgian playwright, Francis de Croisset, —the author of *Arsène Lupin*, the collaborator of Robert de Flers,—are "acknowledged masters of modern French prose." Although from the literary point of view these selections are unrepresentative, this text may render service to third-year students.

G. Flaubert, *Trois Contes*. Edited by M. M. Miller. Preface by E. P. Dargan, N. Y., The Century Co., XXIV + 205 pp.

Flaubert has hitherto been poorly represented in the list of our romance texts, which frequently pay great homage to authors of far lesser stature than he. His complex descriptive style and his wide range of vocabulary may seem too arduous for translation. Moreover, *Mme Bovary* unexpurgated is not exactly suited to class use, while *Salammbô* is so overrichly bejewelled with splendidly exotic terms and shimmering with barbaric splashes of clashing colors, that their adequate transposition into English would mean at least an onerous exercise in artistic writing. These difficulties in presenting Flaubert to more advanced classes have been overcome in *Trois Contes*,—not by destroying the vocabulary of Flaubert by the deplorable mania of "rewriting" an author's text in so-called "simpler language," but by a judicious selection of less complex stories, which show all the qualities of Flaubert's style, while remaining relatively limpid in expression. *Un Cœur simple* and *La Légende de Saint Julien l'Hospitalier*, offer,—their reputation notwithstanding,—no more verbal difficulties than Maupassant; *Herodias*, the third story reprinted, has not been textually changed, but a few omissions have made it more readily accessible. The volume is a noteworthy addition to our modern language texts; it affords the opportunity to the student of becoming acquainted with some of the most vigorous and colorful French prose of the esthetically-aware and profound artist, Flaubert.

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NEW YORK UNIVERSITY

Alphonse Daudet, *L'Arlésienne*. Edited with Introduction, Notes, and Vocabulary by Simone de la Souchère Deléry and Gladys Anne Renshaw, N. Y., The Century Co., 1932, XIII + 121 pp.

*L'Arlésienne* is so definitely established today as a masterpiece that it is difficult at first thought to understand how Sarcey in reporting the initial performance in 1872 could have written: "Je commence à croire que décidément M. Alphonse Daudet n'est pas né pour le théâtre," nor how 13 years later, when the reprise of the play won such popular acclaim as to delay by two weeks the annual closing of the theatre, the same critic could have concluded: "La pièce est, à mon sens, d'un ennui mortel." The public of 1872 was accustomed to a steady fare of Dumas, *fils*, and Augier and the social *pièce à thèse*, and regularity of form was insisted upon. Sarcey's familiar formula—"Il faut sur la scène une intrigue qui se noue au premier acte, se déroule avec habileté, et nous amène à un dénouement logique"—expresses the taste of the moment. It is evident, then, that the play that Daudet once called a pastoral was too formless and depended for its effect in too great a degree upon the audience's appreciation of nuance to succeed in 1872. Since that date Naturalism, Antoine and the Théâtre-Libre, Maeterlinck's static drama and the Symbolists have enlarged the spectators' vision, and today when the Director of the Odéon wishes a full house he need only announce a performance of *L'Arlésienne*. The music that Georges Bizet wrote to accompany the play has, like the latter,

gained an ever-increasing audience, and the Arlésienne suite is familiar to every music lover.

College classes may now study the most durable of Daudet's plays with the wise aids the editors have furnished in this edition. The introduction, at once scholarly and entertaining, after a few brief remarks on the author, concerns itself with the history of the fortunes of the play and its present claim to value as a literary study. There are a vocabulary and notes which are sufficient without being burdensome. The attractive physical make-up of the edition is worthy of the story it encloses; and the volume is a contribution to that body of class-texts which is not unmindful that permanent literary value of the subject-matter must always be an important consideration.

Alfred de Musset, *Selections*. Edited with Introduction, Notes, Exercises, and Vocabulary by H. Stanley Schwarz, N. Y., Prentice-Hall, Inc., 1931, XIII + 277 pp.

The idea of bringing together representative selections from Musset's work in the three principal literary genres—the theatre, verse and narrative prose—into a compact class-text of 150 pages is indeed a happy one. Certain of Musset's comedies, short-stories and poems have appeared singly or in collections, but Prof. Schwarz' compilation is the first American school-text to present the *enfant gâté* of the Romantic School in the three-fold rôle of dramatist, short-story writer and poet. Musset in particular lends himself to the plan, for this most spontaneous of modern poets, whether from inability to sustain thought or from sheer weakness of will, was incapable of long compositions. The selections offered in the present collection will please in the main, although, as makers of anthologies have long ago learned, no reader will ever be in complete agreement with the compiler's choice.

The dramatist is represented by *Il ne faut jurer de rien*, which illustrates well the *comédie proverbe* that Musset, profiting by the earlier work of Carmontelle and Collé, brought to excellence, and reveals further the author's ability to give to the reader in his easy chair the illusion of that most essential quality in the theatre: action. The first act of this comedy is scarcely more than a long conversation between two men; yet the reader sees these two as they rise or sit down, cross or recross the stage, with all the gestures appropriate to their words. It is this gift of movement that imparts meaning to the title, *Le Spectacle dans un fauteuil*, which Musset gave to the volume of plays published the year following the failure of his first venture in the theatre, *La Nuit Vénitienne*, Dec. 1, 1830. The short-story and nouvelle are represented by *Croisilles*, certainly a required choice, and *La Mouche*. In these the undercurrent of melancholy, always felt in Musset's writings, is kept subjected to a lighter, bantering mood of gaiety; and charm and whimsicality are abundantly present. It is regrettable that the short-stories, excellent as they are in characterization and style, are not utilized more often in college classes. The verse selections are 15 in number and seem designed to please the most catholic of tastes since they represent samplings from the whole range of the poet's output. They begin with *Au lecteur*, *Tristesse*, *Chanson*, *A M. Victor Hugo*, and end with a selection from *La Nuit de Mai* (which includes the oft-cited death of the pelican), *Retour* and *Derniers Vers*.

The notes which are not alone historical but contain explanation of grammatical and idiomatic difficulties in the form of numerous examples, and the systematically planned exercises apply quite properly to the play and the short-stories only. A vocabulary, both complete and accurate, covers the entire collection. Special prefaces are provided for each of the divisions, besides a general introduction giving a sympathetic appreciation of the man. The method of approach to the study of a single literary figure that the present text exemplifies strikes a fresh note. A great number of writers spring to mind who might with profit be treated in the same manner; and it is to be hoped that other texts similar in conception will be prepared.

LAURENCE HERVEY SKINNER

MIAMI UNIVERSITY

David S. Blondheim, *Eight Short Stories (Maupassant)*, N. Y., The Macmillan Co., 1933, XIV + 190 pp.

All of these stories have been edited before for class-room use in different collections but never in the present combination, which is a particularly happy one; they are among the best that Maupassant wrote that are suitable for the class-room: *En Voyage*, *Le Bonheur*, *Menuet*, *Le Loup*, *A Cheval*, *Mon Oncle Jules*, *La Parure*, *Mademoiselle Perle*.

The chief value of this edition is its careful preparation for use in intermediate classes. The text is accompanied by very complete notes and vocabulary; the latter contains irregular verb-forms in alphabetical order, a device which helps to make possible the use of the text at an earlier stage than Maupassant is generally used. Twenty pages of exercises, made up of idioms, questionnaires and English sentences for translation, complete the book.

EDWIN B. WILLIAMS

UNIVERSITY OF PENNSYLVANIA

Allen J. Barthold, *Student's Practical Manual of French Pronunciation. A Scientific Method of Phonetic Instruction Based on the International Phonetic Alphabet, Exemplified by Fifteen Hundred French Words Which Offer Little or No Vocabulary Difficulty to the Beginning French Student*, N. Y. and London, Harper and Brothers, 1933, VIII + 128 pp.

Advocates of the "aural method" as a practical, efficient and interesting means of presenting French to beginners' classes will find this short, but concise manual of French pronunciation of invaluable assistance in their work. On the other hand, instructors who have heretofore considered phonetics the *bête noire* of elementary French teaching and who have, therefore, considerably neglected the aural-oral phase of French instruction may now, by means of this systematic class-text, adopt with assurance this more modern method of pedagogy.

The book is divided into two parts, each lesson or section thereof being conveniently accompanied by exercises on a perforated page. *Part One* (pp. 1-25) presents the essential facts of French pronunciation, treating, for example, phonetic symbols, syllabication, etc. *Part Two* (pp. 27-85), comprised of 16 sections, drills on the generalizations made in the seven lessons of *Part One*. For instance, we find, in *Section One*, special exercises containing the sounds "p" and "b."

Included in the supplementary material (pp. 87-128) are comprehensive summary exercises as well as word-lists grouped under the four novel classifications which follow: words which are identical in both French and English in meaning, and also in spelling, with the exception of accents; words which are not identical in both French and English in spelling, but which, in meaning, are readily recognizable; proper names; words which require definition in English.

The chapter on "liaison" (pp. 99-101) may be said to occur somewhat late, in view of the fact that, in his *Preface* (p. III), the author states: "After the first seven lessons, the remaining material is arranged in such a manner as to permit the use of this text in connection with any French grammar." Since the examples in more recent grammars are likely to be given in sentences rather than as mere lists, it seems advisable to stress the importance of word-grouping somewhat earlier by means of certain type-sentences in phonetic symbols, the frequent repetition of which will have given the student an adequate amount of confidence and fluency that will better enable him, while avoiding pitfalls in pronunciation, to bridge the gap between the familiar and the unfamiliar. A possible solution to this problem may be that the student complete all the exercises in this otherwise excellent manual before attempting work in grammar.

ROSE-MARIE DAELE

HUNTER COLLEGE IN THE CITY OF NEW YORK, EXTENSION

#### FACULTY NOTES

BROWN UNIVERSITY, PROVIDENCE, R. I. Doctoral dissertations in preparation include: Wilbur Frohock, *Pierre Lasserre*; Philip Ham, *Rousseau in North America*; Mercer Cook, *French Travel-Books on the United States from 1840 to 1934*; James Covell, *Racine Criticism in France in the 19th Century*; Otis Fellows, *Molière Criticism in France in the 19th Century*; William Sutton, *Paul Hervieu*; Claude Viens, *Gustave Planche*; Lawrence Wylie, *Saint-Marc Girardin*; Charles Poovey, *A Study of Popular Poetry in the Plays of Lope de Vega*; Clinton Morton, *Sainte-Beuve, Lexique des 'Causeries du Lundi'*.

CATHOLIC UNIVERSITY OF AMERICA, WASHINGTON, D. C. The following doctoral dissertations have been published: Sister M. Alberta Savoie, *A 'Plantaire' in Honor of the Blessed Virgin Mary Taken From a French Manuscript of the 14th Century*; Sister T. Clare Goode, *Gonzalo de Berceo, 'El Sacrificio de la Misa'*, *A Study of Its Symbolism and of Its Sources*; Sister M. Lucien Goudard, *Etude sur les 'Epistres Morales' d'Honoré d'Urfé*.

CITY COLLEGE, NEW YORK. Dr. S. A. Rhodes, whose works, *The Cult of Beauty in Charles Baudelaire* and Stéphane Mallarmé, *La Dernière Mode*, have been received with much commendation, has been promoted to Assistant Professor. *School of Business and Civic Administration*: Dr. Alfred Iacuzzi, whose doctoral dissertation was on *The European Vogue of Favart. The Diffusion of the 'Opéra Comique'*, has been advanced to Assistant Professor.

GEORGE WASHINGTON UNIVERSITY, WASHINGTON, D. C. Dean H. Grat-tan Doyle was elected Managing Editor of *The Modern Language Journal* for the four-year term beginning Sept. 1, 1934.



GOUCHER COLLEGE, BALTIMORE, MD. Charles W. Lemmi, Asst. Prof. of Romance Languages, has published a book entitled *Classic Deities in Bacon*.

NEW YORK UNIVERSITY, WASHINGTON SQUARE COLLEGE. The Spanish Dept. is issuing a new periodical, *The Spanish Review of New York University*, devoted to Spanish and Spanish-American culture. The first number will appear in March, and among the contributions to the first issues, may be mentioned: "Unpublished Poems", by Prof. Arturo Torres-Rioseco of the Univ. of California; "The Creationism of Vicente Huidobro", by Prof. H. A. Holmes of City College; "The Fantasia of Spain by Bertram Hartman", by Prof. A. Philip McMahon of N. Y. Univ.; "La Obra de las Misiones pedagógicas españolas", by Jaime Menéndez, of the staff of *El Sol* of Madrid; "España—País del Ensueño, Vista por los Románticos ingleses", by Dr. J. A. Crow of N. Y. Univ.; "Spain in Modern California", by Prof. S. L. Millard Rosenberg of the Univ. of California at Los Angeles; "The Raven in Spanish America", by Dr. John E. Englekirk, Jr., of the Univ. of New Mexico; as well as reviews of recent Spanish books and activities of the Spanish clubs of New York institutions. *Dept. of French*: Dr. Manual Brussaly, whose doctoral dissertation was on *The Political Ideas of Stendhal*, has made a Stendhalian pilgrimage in Italy. The doctoral dissertation of F. Russell Pope, *Nature in the Work of Camille Lemonnier*, was published recently. Mr. Raymond Maire has been made Assistant Professor. Dr. Frederick F. Fales has been promoted to Assistant Professor of Romance Languages.

ST. MARY'S COLLEGE, HALIFAX, N. S. Brother William B. Cornelia has received the Ph.D. degree from Columbia University on his dissertation, *The Classical Sources of the Nature References in Ronsard's Poetry*.

ST. MARY'S COLLEGE, KANSAS. Dr. Dorothy Penn's *The Staging of the 'Miracles de Notre Dame par Personnages'*, has been issued by the *Publications of the Institute of French Studies*.

UNIVERSITY OF BUFFALO, BUFFALO, N. Y. The Ph.D. degree has been granted to Leonard P. Kurtz by Columbia University on his dissertation, *The Dance of Death and the Macabre Spirit in Literature*.

UNIVERSITY OF CALIFORNIA, BERKELEY. *Dept. of French*: Dr. H. M. Chevalier's *The Ironic Temper: Anatole France and His Time*, has appeared. Dr. Jacqueline de La Harpe has issued *Le 'Journal des Savants' et la Renommée de Pope en France au XVIII<sup>e</sup> Siècle*. *Dept. of Italian*: Michael De Filippis is preparing a dissertation on *The Life and Works of G. B. Manso*, while Charles Singleton is engaged on *Pageantic Poetry in Florence in the Renaissance*. Dr. Enzo Giachino has transferred to Washington University, St. Louis, Mo.

UNIVERSITY OF CALIFORNIA, LOS ANGELES. The Ph.D. degree has been granted to the following members of the Department: Marius Biencourt, *Une Influence du Naturalisme français en Amérique*; John Sellerds, *Dans le Sillage du Romantisme*, Charles Didier. Dr. Biencourt has been promoted to the rank of Assistant Professor. Asst. Prof. Frank Crowley is on leave of absence. Assoc. Prof. Fite is Associate Editor of the *French Review*.

UNIVERSITY OF COLORADO, BOULDER. Prof. Edwin B. Place will teach 'n the coming Summer Session of the Univ. of Pennsylvania, replacing Prof. Otis H. Green, who will teach at Colorado during the same period. Mr. Robert N.



Hier is preparing a dissertation on *The Syntactical Development of the Contrary to Fact Condition in the Principal Romance Languages*.

UNIVERSITY OF MICHIGAN, ANN ARBOR. Prof. H. P. Thieme, Chairman of the Dept., who was absent on leave last year, has resumed his duties. The following dissertations are in preparation: Anthony J. Jobin, *French Canadian Regional Literature as the Expression of a Society*; Fernand L. Vial, *Une Philosophie et une Morale du Sentiment: Luc de Clapiers, Marquis de Vauvenargues*; Abraham Herman, *Estaunnié*; Vincent A. Scanio, *The Perfect Court Lady in the Italian Renaissance*; Hirsch Hootkins, *The Moslem of Joseph and Zalicha Based upon a Hitherto Unpublished Arabic MS. Plus Spanish and French Versions*; Julio del Toro, *José María Heredia: Life and Works*; André Delattre, *Alexandre Vinet et Sainte-Beuve*; Francis W. Gravit, *Nicolas Claude Fabri de Peiresc (1580-1637) As Patron of Letters and the Humane Sciences*; Stephen Lincoln, *Gaucelin Faidit*; Nelson W. Eddy, *A Critical Edition of the Poems in the 'Arte Mayor' of Alfonso Álvarez de Villasandino, With a Biographical Study of the Author*. Works published include: H. P. Thieme, *Bibliographie de la Littérature française de 1800 à 1900* (3 vols.); Jean Ehrhard, *Le Roman français depuis Marcel Proust*; H. P. Thieme, *Essai sur la Civilisation française*. Warner F. Patterson's *Three Centuries of French Poetic Theory (1328-1630)*: Part I, *The 'Arts de Seconde Rhétorique'*; Part II, *The 'Arts Poétiques'*, will appear in the near future.

UNIVERSITY OF MINNESOTA, MINNEAPOLIS. Dr. C. P. Cambiaire was appointed in January Professorial Lecturer of French.

UNIVERSITY OF NEW MEXICO, ALBUQUERQUE. Prof. F. M. Kercheville, Head of the Modern Language Dept., has issued in the *University of New Mexico Bulletin*, "A Study of Tendencies in Modern and Contemporary Spanish Poetry from the Modernist Movement to the Present Time".

UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL. The Library has recently acquired a collection of 12,000 dramatic compositions. Consisting of 10,000 Spanish and 2,000 Catalan and Valencian works dating from 1800 to the present, it offers material of prime importance to those interested in 19th century drama. The pre-Romantic period (1800-1830), while not as well represented as later epochs, offers over 500 works, including rare operatic librettos. Little known compositions of García Gutiérrez, Hartzenbusch, Zorrilla and Gil y Zárate, and a large number of the works of minor authors, such as Carlos García Doncel, the Asquerinos, Escosura, Isidoro Gil and Ventura de la Vega, make the collection attractive to those interested in the Romantic era. Almost all the Spanish playwrights from 1850 through the first two decades of the 20th century are included in the collection. Authors, whose collected works are available, are not so well represented as are the dramatists of second rank whose contributions have been difficult of access. There are hundreds of works not mentioned in the standard bibliographies of the period. To cite one case alone: of more than 80 compositions of Valladares y Saavedra found in the collection, 40 are omitted in Hidalgo's bibliography. With this in mind, the Spanish Department hopes to publish at a later date a bibliography of the entire collection, which offers many opportunities for research to American scholars interested in the Spanish stage. Monographs on individual authors, studies of transition movements, evaluations of foreign influences, the debt of the modern

stage to the drama of the *siglo de oro*, the rise of the *Comedia andaluza*, and the development of the *Género chico* are but a few of the intriguing themes which are well documented by the collection.

UNIVERSITY OF OREGON, EUGENE. Prof. Ray P. Bowen, Head of the Dept., is on sabbatical leave. Edna Landros is completing a dissertation on *The Latinity of Isidore of Seville in his 'Historia Gothorum, Vandalorum, et Suevorum'*.

UNIVERSITY OF TORONTO, TORONTO, CANADA. Dr. H. Hilborn, of Acadia University, has presented a dissertation on the versification of Calderón at this institution.

YALE UNIVERSITY, NEW HAVEN, CONN. H. Peyre has transferred as Professor of French Literature to the University of Cairo, Egypt. The doctoral dissertation of Miss Mary Manley, *Saint Augustine as a Source in Dante's 'Divine Comedy'*, has been accepted. Dissertations in preparation consist of: J. M. Bernstein, *Baudelaire as an Art Critic*; L. W. Adams, *Dryden and Voltaire*; N. H. Brooks, *Jean Labor*; J. van B. Griggs, *Léon Gozlan*; G. Gilmore, *Stéphane Mallarmé*; G. P. Borglum, *Realism in French Poetry of the 17th Century*; L. A. Schmidt, *The Novels of Octave Feuillet*; J. L. Lewine, *Marcel Proust as a Critic*; P. J. Sturm, *Blzac as a Critic*. The following volumes will be added to the Yale Romanic Studies upon their completion: Albert Feuillerat, *Comment Marcel Proust a composé son Roman*; Theodore Andersson, *Carlos María Ocantos, Argentine Novelist: A Study of Indigenous, French and Spanish Elements in His Work*; Andrew R. Morehouse, *Voltaire and Jean Meslier*. Publications in preparation include: Robert C. Bates, *Paraphrase of the Book of Job, An Unpublished MS. in the Bibliothèque de l'Arsenal*; Norman L. Torrey, *Voltaire and the French Deists*; Harold M. March, *Erckmann-Chatrian: A Bibliographical and Critical Study*; Raymond T. Hill, *Two Old French Poems on the Life of Saint Tibaut*; J. F. Jackson, *Life and Works of Louise Colet*; Albert Feuillerat, *Paul Bourget*.

CAROLINE MATULKA

NEW YORK CITY

#### THE PASSING OF THE REVUE HISPANIQUE

AFTER 39 years of existence, during which time it issued 81 volumes and rendered signal service to Spanish scholarship by raising its standards to a very high plane, the famous *Revue Hispanique* is no more. While this very regrettable outcome has been in the offing since the death, in 1929, of its first and only editor, the distinguished Raymond Foulché-Delbosc, the founder and most generous patron of the *Revue*, Dr. Archer M. Huntington, sought every possible means of continuing it under new editorial supervision, provided that he could obtain the necessary coöperation and support from Spanish scholars. However, the blight of the economic depression, which has left in its wake so many unemployed teachers,—reduced in some cases to penury,—was too great for one man, notwithstanding his courage in the face of serious obstacles, to overcome; and, hence, Dr. Huntington was obliged, to his sorrow, to relinquish the task.

The last issue of the *Revue Hispanique* is composed of two imposing volumes of almost 1,200 pages, which constitute, in fact, Memorial Volumes

to Foulché-Delbosc. Each volume contains portraits of this outstanding scholar in his earlier and later years, and, as was most fitting, the opening articles are devoted entirely to him. After a foreword to the volumes prepared by Dr. Huntington himself, Prof. B. P. Bourland contributes a biography of the French savant, which, in turn, is followed by an extensive critical bibliography of his works and an estimate of his achievements in Spanish scholarship by Julio Puyol and Mrs. Isabel Foulché-Delbosc. In that regard it is worthy of note that the bibliography alone contains no less than 456 titles which deal with the manifold aspects of Spanish and its closely related fields. Next is reproduced Ludwig Pfandl's article on the work of Foulché-Delbosc, which had already appeared in the *Volkstum und Kultur der Romanen*, as well as one by Francisco García Calderón that had been published in 1917 in *La Nación* of Buenos Aires. After an article by Jaumé Massó Torrents on *Foulché Delbosc a Catalunya*, the section devoted to the brilliant Hispanist is brought to a close with a catalogue of his collection of manuscripts, compiled by Gerhard Moldenhauer.

The remainder of the volume consists of contributions by a number of well-known Hispanic scholars, such as W. J. Entwistle, Caroline B. Bourland, A. F. G. Bell, Hugues Vaganay, M. A. Buchanan, Joseph Gillet, J. P. W. Crawford, M. Romera-Navarro, E. Allison Peers, F. C. Tarr, L. Pfandl, G. Desdèvises du Dezert, A. R. Nykl and others. Special interest may be attached to the contribution of Emile Gigas, Librarian of the University of Copenhagen, who, before his death in 1931, issued a number of valuable studies on Spanish literature, such as *Erasmus af Rotterdam og Spanien* (Copenhagen, 1922) and *Lettres inédites de quelques Savants espagnols du XVIe Siècle* (1909), and who is also known to scholars for his publication of letters by and to Pierre Bayle (*Lettres inédites de divers Savants* . . . , Copenhagen, 1890-93). In the latter part of the second volume is found an appreciation of the work of an intimate friend of Foulché-Delbosc, Louis Barrau-Dihigo, Conservateur de la Bibliothèque de l'Université de Paris, who died in 1931. Barrau-Dihigo was not only an assiduous contributor to the *Revue Hispanique* from 1899 until his death, but also collaborated with Foulché-Delbosc on the *Manuel de l'Hispanisant*. The volumes close with a bibliography of his publications, mainly in the field of Spanish history.

As one may gather from the all-too-brief sketch given above, these two volumes constitute a worthy memorial to Raymond Foulché-Delbosc and his numerous co-workers, as well as to the *Revue Hispanique* which he directed with such zeal and competence for several decades. While deeply regretting the necessity of discontinuing the publication of this monumental review, all Romance scholars owe Dr. Huntington a debt of profound gratitude, not only for having supported it, single-handed, during its entire existence, but also for having brought it to an end in such a meritorious manner.

J. L. G.

## VARIA

EDUCATIONAL AND BIBLIOGRAPHIC—DR. LEWIS F. MOTT, Head of the English Department at City College, N. Y., since 1897, retired from active duties on Feb. 1. Dr. Mott graduated from City College in 1883 and was awarded

the doctorate in Romance Philology by Columbia in 1896, the subject of his dissertation being *The System of Courtly Love* (1894). Though he became thereafter one of the outstanding teachers of English in America, Dr. Mott continued to manifest a profound interest in the Romance field, contributing such valuable studies as *The Provençal Lyric* (1901); *Ernest Renan* (1921); *Sainte-Beuve* (1925); etc. The editors of the ROMANIC REVIEW, to which Dr. Mott has been a subscriber since its inauguration, extend to him warmest congratulations and express the hope that his new-found leisure will enable him to complete other important works that he has under way.—FOREIGN DECORATIONS conferred on Dec. 11 include those of Chevalier de l'Ordre de Léopold, awarded by the Belgian Ambassador, Paul May, to Prof. G. L. van Roosbroeck, and Cavaliere della Corona d'Italia, awarded by Comm. A. Grossardi, Italian Consul General, to Dr. H. R. Marraro, also of Columbia. At the ceremony in honor of Prof. van Roosbroeck, according to the *New York Times* of Dec. 12 and *Amérique* of Dec. 17, a self-portrait was presented to him by his pupils and friends.—DR. CARGILL SPIRIETSMAN was appointed on Dec. 23, by the Trustees of Columbia University, Director of the Maison Française (411 W. 117th St.), to succeed Prof. Louis Cons, who resigned after having served in that capacity for two years.—THE BELGIAN DIVISION of the Modern Language Association of America, of which Prof. G. L. van Roosbroeck was Chairman, held its annual meeting on Dec. 29 at St. Louis, Mo. The following papers were presented: M. Chazin, "A Belgian Savant in America: J. C. Houveau"; E. H. Polinger, "Survey of the Belgian Drama since Maeterlinck and Verhaeren"; Barbara Matulka, "The Netherlands as a Centre for the Diffusion of Spanish Books in the 16th Century"; Josephine de Boer, "Historical Drama in Contemporary Belgian Literature"; and G. L. van Roosbroeck, "The Modern Literature of Flanders". The next meeting of the Division, of which Prof. van Roosbroeck was elected Chairman and Miss Rose M. Daele, of Hunter College, Secretary, will be held at Swarthmore College in Dec., 1934, in coöperation with the Belgian Institute in the United States.—AMERICAN UNIVERSITIES that have invited Visiting Professors from the Latin countries during the present academic year include the following: *Catholic University of America*, Abbé Georges Le Maître, Professor of Astro-Physics, Louvain; *University of Denver*, Moises Saenz, former Member of Ministry of Education of Mexico; *Harvard*, Georges Valiron, Faculty of Sciences, Sorbonne; *Hunter College*, Alfred Bonzon, Professeur Agrégé de l'Université, Gymnase Protestant, Strasbourg; *Johns Hopkins*, Arturo Castiglioni, Padua; *Smith College*, G. A. Borgese, Professor of Aesthetics, Milan; *Stanford*, A. Gonzales-Palencia, Professor of Spanish and Arabic, Madrid; *Wellesley College*, Louis Cazamian, Professor at the Sorbonne; and *William and Mary*, G. Curti, Florence.—CONSTRUCTION of the Institute of Hygiene, the first unit of the University City of Bucharest, was begun last August. The cost of erecting this building will be defrayed mainly by the Rockefeller Foundation.—THE NATIONAL COUNCIL OF TEACHERS OF ENGLISH compiled on Dec. 23 a list of "the 100 outstanding books of world literature as a students' guide to good reading." The Romance nations are represented therein by Dante, Marco Polo, Rabelais, Boccaccio, Cellini, Cervantes, Molière, Voltaire, Balzac, Hugo, Flaubert, Dumas, Maupassant, Rostand, and Anatole France.—THE NEW YORK PUBLIC LIBRARY had on exhibition, from Nov. 28 to Feb. 28,

a collection of 150 MSS selected from nearly 1,000 owned by the Morgan Library. The purpose of the exhibition was to reveal the development of MS illumination from the 9th to the 16th centuries. The MSS shown consisted mainly of Bibles, Books of Hours, Missals, etc.—A COPY of the first so-called "lost" edition of Gabriel Senac de Meilhan's *L'Emigré* (1797) brought the highest price (\$500) at the recent sale of books from the private libraries of the Russian Czars (cf. *ROMANIC REVIEW*, XXIV, 1933, p. 379). Other prices paid were: Dumas, fils, *Aventures de Quatre Femmes et d'un Perroquet*, \$200; *Collections des Chefs-d'Œuvre lyriques* (18 vols.), \$335; J. G. Noverre, *Lettres sur la Danse, sur les Ballets et les Arts*, \$200; and Champlain, *Voyages* (1632), \$135.—THE LIBRARY of Duchess Sforza was auctioned at Paris in December for 850,000 fr. Among the items sold were *Le Journal des Frères Goncourt*, 4,500 fr.; Pierre Louys, *Approdite*, with a dedication to François Coppée, 9,500 fr.; Maeterlinck, *La Vie des Abeilles* (1901), 4,900 fr.; Mallarmé, *Poésies* (1899), 4,300 fr.; Huysmans, *Les Sœurs Vatar*, 6,100 fr.; and Maupassant, *Une Vie*, 2,000 fr.—THE FRENCH MINISTRY OF PUBLIC INSTRUCTION has included in the present budget 5,000,000 francs for scholarships for research workers. The field of research has been divided into eight sections, and for each section a committee has been appointed for the purpose of selecting candidates with aptitude. The committee for the Historical and Philological Sciences was appointed by the Academy of Inscriptions and Belles Lettres.—THE ITALIAN REVIEW, *La Cultura*, announces that hereafter it will appear as a quarterly of about 200 pp. per issue.—THE SPANISH REPUBLIC created at the University of Seville in 1931 a Centro de Estudios de Historia de América. The present Director of the Centro is José María de la Peña, an official of the Archives of the Indies. Among the courses offered are American History, Archaeology, Geography, Hispanic-American Colonial Art, Hispanic Institutions of the Colonial Period, etc.—H. DE LA BLANCHÈRE's *Le Dictionnaire de la Pêche et des Poissons* has been brought out in a new edition by E. Renou, J. Ryvez and L. Jouenne.—ST. JOHN'S COLLEGE, at Annapolis, Md., received recently a fine set of the *Encyclopédie*, which belonged to Catherine The Great of Russia.

NECROLOGY—DR. FELIX VEXLER, Instructor in French at Brooklyn College since Sept., 1930, died at his home in Brooklyn on Nov. 13. He was born at Bucharest in 1888, and, after having completed there the Lyceum course (1899-1906), he came to New York in 1907 and began graduate studies at Columbia. In 1909 he was awarded the M.A. degree in Romance languages, philosophy and Oriental languages. Appointed to the staff of the University Library in 1910, he was made, in 1916, Assistant in Slavonic and Instructor in French (University Extension). After having substituted at New York University in 1921, he served as substitute teacher at Hunter College from 1922 to 1924 and as regular instructor in the Columbia Summer Sessions of 1922 and 1923. From 1924 to 1927, he taught at Franklin K. Lane High School and, during the three years following, at James Madison High School, from which he passed to Brooklyn College. In 1922 he was awarded the Ph.D. degree by Columbia on his dissertation, *Studies in Diderot's Esthetic Naturalism* (N. Y., 115 pp.). Dr. Vexler was, during his lifetime, a faithful supporter and contributor to the *ROMANIC REVIEW*, the first article he published in America being "Notes on the Foreign Elements in Rumanian" (I, 1910, 209-10), and his last, "Mediaeval

Judeo-French Lexicography" (XXIV, July-Sept., 1933, 254-56). His Bibliography includes *The Kantian Doctrine of the A-Priority of Space* (Unpublished, 1909), his A.M. essay in the Department of Philosophy at Columbia; contributing editor of the Slavonic and philological sections of the *New International Encyclopaedia* (2d. ed., N. Y., 1914-16); "Russian literature", *New International Year Book for 1916* (*ib.*, 1917, pp. 617-18); "Rumanian Folk Poetry", *Columbia Univ. Quarterly* (*ib.*, 1917, pp. 351-66); "The Rationale of Bolshevism", *op. cit.* (1919, pp. 225-63); "Diderot and the 'Leçons de Clavecin'", *Todd Memorial Volumes* (*ib.*, II, 1930, pp. 231-49); and brief articles and book-reviews in the *ROMANIC REVIEW*, *Library Journal* (1913), *Journal of Philosophy* (1914-15), *Steaua Noastra* (1920), a review edited by Leon Feraru, etc. Dr. Vexler was a brilliant scholar, gifted with an enormous bibliographical and linguistic knowledge. He is survived by his widow, née Sophie Weissmann, and a daughter. He will be sadly missed.—JOHN JAY CHAPMAN, lawyer, essayist and poet, died at Poughkeepsie, N. Y., on Nov. 4 at the age of 71. He was father of Victor Chapman, the first American aviator to give his life for France in the World War. Among his numerous works, which were devoted chiefly to Greek subjects, is *Dante, Essay and Translations* (1927).—MISS LOUISE VELTIN, who founded the Veltin French School for Girls (now at 160 West 74 St.) in 1886, died at New York on Jan. 7 at the age of 78. She was born in Paris and was brought to this country as a child of 7 by her father, Capt. Christian Veltin, who joined the U. S. Army and was later killed in Indian fighting in New Mexico. Miss Veltin was made Officier d'Académie in 1902 and, for her relief work in the World War, she received the Médaille de la Reconnaissance Française.—MRS. LUCIE E. BORDEN, translator of French classics, died at Concord, N. H., on Dec. 19. She was a graduate and, at one time, a member of the Faculty of Wellesley College.—ENRIQUE JOSÉ VARONA, Cuban essayist and philosopher and one of the most beloved figures of the Republic, died at Havana on Nov. 19 in his 84th year. He was formerly a professor at Havana University.—MICHEL HELBRONNER, known under the pen-name of Jacques Savane, died at Montreal on Jan. 23 at the age of 58. He won the annual poetic competition of *Les Annales*, Paris, in 1907.—CAMILLE JULLIAN, member of the Académie Française and professor in the Collège de France, died in Paris on Dec. 12 at the age of 74. An outstanding authority on the Gallo-Roman era, he wrote *L'Histoire de la Gaule* (3 vols., 1908-14), his *opus magnum*; *Littérature poétique des Gaulois*; *Histoire des Institutions politiques de l'ancienne France*; *Ausone et Bordeaux*; *Vercingétorix*; *Les Bordelais dans l'Armée romaine*; *Le Patriotisme des Gaulois*; and a résumé of his life-work in *De la Gaule à la France*. From 1924 to 1927 he took an active part in the discussion that revolved around the Glozel relics, which, with characteristic frankness, he did not hesitate to denounce as fakes. A brilliant and dynamic personality, he was chiefly responsible for the unusual interest shown for Gallo-Roman archaeology in France during the past year.—EMMANUEL P. RODOCANACHI, banker and historian, who was formerly editor of the *Journal des Débats*, died in Paris, his native city, on Jan. 8 at the age of 74. His chief works include *Les Corporations ouvrières de Rome* (1894); *Renée de France, Duchesse de Ferrare* (1896); *Le Capitole romain* (1904); *La Femme italienne à l'Epoque de la Renaissance* (1907); *Marguerite d'Orléans*; *Rome au*



*Temps de Jules II et de Léon X* (1911); and *Histoire de Rome depuis 1342* (5 vols., 1922-1933).—EMILE LOUIS-MARIE CHATELAIN, former Director of the Ecole Pratique des Hautes Etudes, died in Paris on Nov. 26 at the age of 82. Among his works were *Les Secrets des Vieilles Reliures* (1906); *Catalogue des Reproductions de MSS de la Bibliothèque de L'Université de Paris* (1910); and a revised edition of Quicherat's *Dictionnaire*. He was also editor of the *Revue de Philologie* and of the *Revue des Bibliothèques*.—FIRMIN GÉMIER, famous French actor, died suddenly in Paris on Nov. 26. He was born at Aubervilliers on Feb. 13, 1870, the son of a wine-merchant. He rose to fame in the 1890's, while coöperating at the Théâtre-Libre with André Antoine, and, after the latter's death, was looked upon as his artistic and spiritual heir. In 1924, upon the invitation of the State Department, he made a tour of the United States and Canada, being accorded everywhere a most enthusiastic reception. On Feb. 1, 1922, he became Director of the Odéon, from which he retired in Feb., 1930, in order to devote himself to the direction of the Théâtre National Populaire du Trocadéro and to the creation of the Société Universelle du Théâtre. At the end of his life he was acting for the screen. Called by Antoine the modern Frédérick Lemaître, Gémier did for the French stage what Max Reinhardt did for that of Germany and Meyerhold for that of Russia. As an actor, he popularized Shakespeare in France and was esteemed by many critics the greatest Shylock the French stage ever produced.—RAYMOND CLAUZEL, novelist, essayist, critic and author of historical studies on Robespierre and Philip II of Spain, died in Paris on Jan. 14 at the age of 62.—FAGUS, the well-known French poet, was killed by an automobile in Paris on Nov. 8 at the age of 62. His poems include *Danse macabre*, *Guirlande à l'Épousée*, *Frère Tranquille* and *Rythmes*, whereas his *Ephémères* reveal, according to Eugène Marsan, a "prose touffue dont l'incroyable et loyale virtuosité l'apparente à Montaigne ou à Rabelais". Other French writers who died in the same way in recent years are Willy, Auguste Dorchain, Francis Latouche and Fernand Laudet.—JEHAN RICTUS, the poet, whose real patronymic was Gabriel Randon de Saint-Amand, died in Paris on Nov. 3 in his 76th year. He was author of *Soliloques du Pauvre* and *Cœur populaire*.—GENERAL YVON DUBAIL, grand-chancellor of the Legion of Honor and who fought in both the Franco-Prussian and World Wars, died in Paris on Jan. 7 in his 83rd year.—GEORGES JEANNIOT, noted artist and illustrator of the works of Hugo, Maupassant, the Goncourts and Zola, died in Paris on Jan. 3 at the age of 85. Other literary works illustrated by him were Octave Mirbeau's *Le Calvaire* (1901); Benjamin Constant's *Adolphe* (1902); Anatole France's *Les Dieux ont soif* (1925); Voltaire's *Candide* (1932); etc.—EMILE WAUTERS, Belgian historical painter, died in Paris on Dec. 11 at the age of 88. In 1921, he gained wide acclaim for his feat of restoring a painting by Raphael, "Return of the Cup of Joseph," of which the pigments had faded. His paintings hang in many galleries.—FELIX ZAMENHOF, the Esperanto poet, died at Warsaw, Poland, on Dec. 4 at the age of 65. His brother, Lazarus, was the originator of Esperanto.—PIERRE DE LA GORCE, eminent French historian and member of the Académie Française since 1914, died in Paris on Jan. 2 at the age of 86 from the after-effects of having been run down by an automobile in June, 1933. A week before his death he was promoted to the rank of Officer of the Legion of Honor, his first decoration of Chevalier having been delayed



until he was past 75 because of his political opinions. His works include the *Histoire de la Seconde République*, his first work written when he was 40 years old; *Napoléon III et sa Politique* (1933); *Louis XVIII*; *Charles X*; *Louis-Philippe*; *Histoire du Second Empire* (7 vols.); *Histoire religieuse de la Révolution* (5 vols.); etc.

MUSIC AND OPERA.—FRANCESCO MALIPIERO's new opera, *The Legend of a Changeling Son*, book by Luigi Pirandello, was given its world première at Brunswick, Germany, on Jan. 21. The music stirred and pleased the spectators, who, however, were bewildered by the symbolic and satirical variation of Pirandello's leit-motif that man is what he thinks he is or becomes what others think him.—THE PROGRAM of the Biennial Art Exposition, which will be held in Venice next Fall, has been enlarged to include the dance and the drama. Heretofore its scope has been limited to the graphic and plastic arts, to music and the cinema. Among the composers, whose novelties will be played at the Third International Music Festival, are the Frenchmen Honegger and Ravel, and the Italians Pizzetti, Alfano, Mulè, Rieti, De Sabata, Veretti, Mortari, Rocca and Masetti.—OPERA NOVELTIES, announced for production this year in the various houses of Italy, include the following: *La Scala, Milan*, world premières: Lodovico Rocca, *Il Dibuk*, Nino Cattozzo, *L'Alba della Rinascita*; Italian premières: *La Vida Breve* and *El Sombrero de Tres Picos*, both by de Falla; *Teatro Carlo Felice, Genoa*, world première: Luigi Ferrari-Trecata, *Le Astuzie di Bertoldo*; Italian premières: Respighi, *Maria Egiziaca*, in stage form, Mulè, *La Monacella della Fontana*; *Municipal Casino, San Remo*, world première: Riccardo Pick-Mangiagalli, *L'Ospite Inatteso*, in a first stage production; while *Rome* and *Turin* will stage three of the four prize-winning operas of the Milan Triennial Fair contest, *viz.*, the two-act melodrama, *Donna Lombarda*, book in verse, based on an ancient Italian legend, and score both by Alessandro Cicognini (who is still in his twenties); La Rotella's *Corsaresca*; and the three-act lyric fable, *In Terra di Leggenda*, score by Lodovico Rocca (b. at Turin, 1895), whose *Chiaroscuri* won the New York Music League's prize in 1924.—COUNT G. ASCANIO CICOGNA's flamboyant symphony, *Impressioni di Spagna*, was well received on its first presentation in Rome early in December. Count Cicogna is patron and president, since 1923, of Milan's symphonic society.—FELICE LATTUADA's *Canto Augurale per la Nazione Eletta*, for tenor, chorus and orchestra, based on d'Annunzio's *Laudes*, was applauded when given its première in Milan in December.—THE MILAN SYMPHONY has announced for this season new works by Malipiero, Alfano, Casella, Tommasini, Calusetti, Mulè, Castelnuovo-Tedesco and Luzzatto.—L'ASSOCIATION FRANÇAISE D'EXPANSION ET D'ÉCHANGES ARTISTIQUES gave early in December a concert at the Augusteo in Rome consisting of some representative modern French works such as Ibert's *Escales*, Migot's *Prelude pour un Poète*, the *Alborada del Gracioso*, Poulenc's double piano concerto, Schmitt's Viennese rhapsody, Roussel's third symphony, etc.—LULLY's opera, *Acis et Galatée*, the last of his works (composed in 1686), was revived in Amsterdam early in December. In praising its "delicate grace, sensuous charm and dramatic power", critics also discovered, according to Henry Prunières, in the *New York Times* of Dec. 17, "with amazement how similar is its esthetic basis to that which determined *Pelléas et Mélisande* and *L'Heure*

*Espagnole*".—THE BIBLIOTHÈQUE NATIONALE opened in December an "Exposition de la Musique française du Moyen Age à la Révolution", consisting not only of MSS but also of such ancient instruments as *oliphants, vielles, harpes, luths*, etc.—G. GARBET, a French critic, attacks, in a recent issue of *La Guide musicale*, the venerable "do-re-mi-fa" system of musical notation which dates from Guido d'Arezzo (c. 990-c. 1050). Only the "la", he says, is favorable to the emission of an open tone from a relaxed throat.

LITERATURE, DRAMA AND FILMS—RECENT AWARDS OF LITERARY PRIZES. For the first time in many years French critics are unanimous in their approval of the award of the *Prix Goncourt* to André Malraux's *La Condition humaine*, Malraux (b. in Paris in 1901) is an archaeologist and explorer and gathered material for his book while on scientific expeditions into Indo-China. He is also author of an essay, *La Tentation de l'Occident*, his first publication, and two other novels, *La Voie royale* and *Les Conquérants*. The *Prix Fémina* went to Geneviève Fauconnier's *Claude*, highly praised as a "livre profond, secret, lourd de pensée et de sensibilité, à mi-chemin entre la conversation et la poésie". Her brother, Henri Fauconnier, won the Goncourt prize a few years ago with *Malaisie*. The *Prix Théophraste Renaudot* was bestowed on *Le Roi dort*, by Charles Braibant, who is called an "écrivain de grande classe". The *Prix Inter-Allié* was awarded to *L'Homme du Brésil*, the third novel of Robert Bourget-Pailleron, author of *Champsecret*; while the journal, *Le Temps*, bestowed its novel prize on *Les Corsaires du Kaiser*, by Paul Jolidon, an inhabitant of the Sarre, who did not know a word of French in 1918. The *Prix de Littérature Spiritualiste* went to the novel, *Augustin, ou Le Maître est là* (2 vols.), by Joseph Malègue, who is called "un Proust catholique". The *Prix de la Meilleure Thèse*, consisting of 10,000 fr. donated annually by *Candide*, was voted unanimously to Marie-Jeanne Durry's *La Vieillesse de Chateaubriand* (1830-1848) (2 vols.). Finally, the *Grand Prix Littéraire de Provence* was won by *La Folie Céladon*, a work of Marcel Brion, author of *La Vie d'Attila*, *Gobineau*, *Pierre Puget*, *Giotto*, *Botticelli*, etc.—THE FRENCH ACADEMY has been unable to award its oldest prize, that of poetry, since 1927, for lack of competitors. This prize, which dates from the first years of its existence, was fixed, under the Consulate, at 4,000 fr. to be awarded biennially. Since 1931 the Academy has asked merely for a poem of 100-300 verses on any subject. As there has been no response from the poets since that date the Academy can award this year three prizes of 4,000 fr. each.—THE FRENCH ACADEMY'S 11th "fauteuil" has had 17 occupants. Of these, however, very few were men of note, the most important being Cauvigny-Colomby, the first occupant, then Tristan l'Hermite, Prévost-Paradol (1865), his successor Thureau-Dangin (1893), who in turn was replaced by Pierre de la Gorce (1914). The death of the latter, as well as of Camille Jullian, leaves 7 historians in the Academy, *viz.*, MM. Goyau, Emile Mâle, de La Force, Hanotaux, Madelin, G. Lenôtre and Mgr. Baudrillart. Besides these there are 11 novelists, 3 soldiers (Marshals Lyautey and Pétain and Gen. Weygand), 3 critics, 3 poets, 2 dramatists, 2 statesmen (Poincaré and Barthou), 2 diplomats (Cambon and Paléologue), and one each for philosophy, philology, sciences, law and painting.—L'ACADÉMIE BELGE DE LANGUE ET LITTÉRATURE FRANÇAISES is seeking a woman to replace the late Mme de Noailles, and Mme Colette has been suggested for the honor. The only woman ever to

occupy a chair in an Academy in France was Vigée-Lebrun (1755-1842), who was elected to the Académie des Beaux-Arts in 1783 but was excluded from it in 1806 when the Institut was reorganized.—TALLEYRAND, Napoleon's Foreign Minister, sold in 1817 to Metternich for 500,000 fr. his entire personal correspondence with the Emperor, according to the *Revue de Paris*. These documents, which have recently turned up in the archives of the Hapsburgs in Vienna, comprise 12 voluminous packages consisting of the letters exchanged by the diplomat and Napoleon from 25th Nivôse to the end of 1806, the Emperor's correspondence with de Champagny in 1807-08 as well as with Maret in 1813. The *Revue de Paris* publishes a letter from Talleyrand to Metternich, dated Jan. 12, 1817, in which the wily diplomat pretends that England and Russia were seeking these documents for the above-mentioned sum, but that he prefers to dispose of them to Austria, because, he adds, "after being a Frenchman I am nearer being an Austrian than anything else". Later, in forwarding the documents he asks that "in sending me the orders for cashing the sum decided upon by the Emperor, you will have the kindness to have them made payable to bearer and not in my name" and that he be granted permission to take refuge in Austria in case he should be exiled from France.—FORMER PRESIDENT DOUMERGUE was made "Mainteneur" of the Académie des Jeux Floraux of Toulouse on Dec. 17 last. This Academy, which claims to be "la plus ancienne société littéraire de l'Europe", counts among its "lauréats" Ronsard, Du Bartas, Hugo and Lamartine.—ARNOLD WHITRIDGE, who is author of *Dr. Arnold of Rugby*, a study of his great-grandfather, published recently a biography of Alfred de Vigny.—A MUSÉE STENDHAL will be inaugurated this Spring in the École Vaucanson, at Grenoble, which dates from the 18th century.—THE OFFER of the friends of J.-K. Huysmans to place a plate in the Cloisters of Saint-Séverin to commemorate his birth in that parish was rejected by the Commission du Vieux-Paris on the ground that "l'apposition d'une telle plaque serait contraire aux idées de l'illustre écrivain sur la décoration des églises".—PAUL CLAUDEL contributes a prefatory letter to Jacques Madaule's *Le Génie de Paul Claudel* in which he interprets his own work in the following manner: "L'idée générale de ma vie et de ma vocation vous l'avez bien vue, un grand désir et un grand mouvement vers la Joie divine et la tentative d'y rattacher le monde entier".—JEAN-PIERRE MAXENCE says that the whole literary doctrine of Mauriac is contained in one sentence of *Dieu et Mammon*, viz., "Dans la mesure où il ne suffit plus à l'écrivain de peindre le réel: où, non content de nous communiquer des faits, il nous exprime le sentiment qu'il en a, ce ne sont plus des faits qu'il livre à notre curiosité, mais c'est lui-même".—MARCEL RAYMOND maintains in *De Baudelaire au Surréalisme: Essai sur le Mouvement poétique contemporain* that *Les Fleurs du Mal* "sont à l'origine du lyrisme contemporain".—MARIUS SCALÉSI, who died at the age of 30, left a volume, entitled *Poèmes d'un maudit*, which is receiving the plaudits of French critics. To quote the words of Pierre Mille, "parfois sinon l'expression, du moins la 'présentation' évoque Baudelaire, parfois Verlaine. Mais la sonorité, l'inspiration, et j'oserais dire même la sincérité toute nue, sont tellement différentes!"—LÉON DAUDET waxes enthusiastic over *La Belle du Hameau*, the latest novel of Louis and René Gerriet. These brothers, who write of the Franche-Comté, are also authors of *La Maladie au Village*, *Le Puits de la Corne*

and *Delphin l'Enchanteur*.—RENÉ BÉHAINE published recently *La Solitude et le Silence*, which forms the 9th volume of his series, *Histoire d'une Société*, which he began several years before the War. This work was given 5 votes by the *Prix Fémina* jury.—FRANÇOIS MAURIAC's family bids fair to rival the Daudet family, which counts four literary members. Thus, his brother, Raymond, who is a 52-year-old lawyer at Bordeaux and who uses the pen-name of Oussilanne, was one of the two winners of the *Prix du Premier Roman* with his *Individu*; his nephew, a naval officer, is issuing an exotic novel under the pseudonym of Jacques Baïf; his young son collaborates on a *Lycée* review; and, finally, Dr. Mauriac, who is a professor on the Faculty of Medicine of Bordeaux, is author of several interesting essays.—AN UNPUBLISHED WORK of Anatole France, entitled *Le Château de Vaux-le-Vicomte*, was recently issued in the series *Châteaux, Décors de l'Histoire*.—JEAN LEMOINE, a librarian of the Ministère de la Guerre, has brought suit against the heirs of Anatole France because he feels that he was caricatured in the character of Sargette in *La Révolte des Anges*. This leads Francis de Miomandre to remark that he always wanted to write a *roman à clef*, but has never done so, for fear of "le procès que l'on est sûr de perdre".—THE SIXTH AND LAST VOLUME of *Le Larousse du XX<sup>e</sup> Siècle* was issued recently. The entire work contains 235,640 articles, 46,954 engravings, and 454 plates, of which many are in colors.—THE LATE CAMILLE JULLIAN's handwriting having been famous for its illegibility, the *Nouvelles Littéraires* adds that Maurice Barrès, Charles Maurras, the late Pierre Lasserre and the late Mme de Noailles "eussent pu aussi concourir pour le prix d'anti-calligraphie". To these names might be added that of Gustave Lanson and, especially, that of Antoine Meillet, who is without a peer in the matter of illegibility.—AN UNUSUAL EXHIBITION of the work of a modern calligrapher, Guido Colucci, was opened in Paris in January. Texts copied by him, with the collaboration of various illustrators, include Villon, La Fontaine, Marcel Schwob, André Gide, Paul Valéry, Léon-Paul Fargue, the unpublished *Théophanie* of Francis de Miomandre, E. A. Poe, etc.—A COLLECTION OF AUTOGRAPHS of French kings, queens and nobility, from the reign of Francis I to that of Napoleon III, including the rare one of Francis II, first husband of Mary, Queen of Scots, brought \$460 at a sale in New York on Dec. 19. At the same time the original MS of 1,367 pages of George Sand's *Mlle La Quintinie* went for \$300.—BAUDELAIRE's *Le Spleen de Paris* and *Les Fleurs du Mal*, printed on vellum and illustrated by Lobel-Riche, were sold at Brussels on Dec. 9 for 2,350 and 2,800 francs, respectively. At the same sale 26 works of Mornay's *Les Beaux Livres*, containing Achener, *Monsieur des Lourdines*, Soulas, *Jacquou le Croquant*, Daragnes, *Marie Donadieu*, Sylvain Sauvage, *Le Triomphe de la Mort*, etc., brought 3,800 fr.—MARCEL PAGNOL's first sketches of *Jazz* and *Topaze* brought 2,900 fr. at the Hôtel Drouot in the latter part of December. Other prices paid were the following: A letter of La Fontaine, 9,100 fr.; intimate correspondence of Mme Récarnier and Count Auguste de Forbin, 4,700 fr.; an autographic order of Napoleon, 2,400 fr.; Hugo's opinion of Cambronne, 370 fr.; a superb letter of Baudelaire reproving the editor of the *Revue nationale* for "extraordinaires changements dans mon texte", 1,510 fr.; a letter in English by Van Gogh in which he expresses his conception of art, 2,710 fr.; and a letter of Debussy regretting his stay at Rome, 1,360 fr.—IVAN BUNIN, to whom was

awarded the last Nobel prize in literature, is a Russian exile in France and is 63 years old.—FRENCH DEPUTIES protested to the Comédie Française against the public's vigorous approval of Gaius Marcius' excoriation of his government in the revival of Shakespeare's *Coriolanus* given there during the week of Dec. 10. What irked them most was the cheering that greeted such utterances as "You delegates of the people are good for nothing." But the management replied that if this play were removed from the boards for that reason, the same would have to be done to several others, notably Musset's *Un Caprice*, since applause always greets the question: "Shall we have another Ministry tonight?"—SACHA GUITRY has continued his amazing theatrical activity during the present season. Productions from his pen include the following: an operetta, *O! mon bel inconnu*, at the Bouffes-Parisiens; a sketch, *Maîtresses de rois*, written for Cécile Sorel, at the Casino de Paris; a revival of *L'illusionniste*, which succeeded his *Châteaux en Espagne*, at the Variétés; a play, *Un Tour au Paradis* and a one-act sketch, *Le Renard et la Grenouille*, at the Michodière; an operetta, *Florestan Ier, Prince de Monaco*, music by M. Heymann, at the Variétés; and other pieces in preparation.—ANDRÉ BILLY and other French writers are agitating for a government quota on translations of novels, similar to the one so effectively maintained in the film industry. Likewise, French dramatists are protesting against the number of foreign plays and operettas produced in Paris, which, they claim, is due to the fact that "it costs a producer much less to obtain second rights on a foreign play than to acquire an original work of a French author". However, if other countries follow their example, it may be asked if French authors, whose works have greater international vogue than, perhaps, those of any other nation, would not suffer from such regulations more than they would gain.—LÉON TREICH related recently that Alfred Capus (1858-1922) had accepted the post of engineer for the Marquis de Rays' visionary Port-Breton — which, it may be added, inspired Alphonse Daudet's *Port-Tarascon* (cf. Lucas Dubreton, *Eden du Pacifique*, 1928) — when he was recalled from the port of embarkation by a telegram that a distant relative, who had just died, had left him a small legacy. The sum was sufficient to enable him to settle in Paris.—PLAYS produced in Paris during the past quarter include the following: Steve Passeur's "triangle" play, *L'Amour gai*, which though full of faults and lacking in complete sincerity, contains, nevertheless, characters that are vigorously alive, to quote Philip Carr in the *New York Times* of Nov. 12; Paul Demasy's abstract tragedy of incest, *Milmort*, which, while somewhat artificial in its classical and Romantic construction, is elevating and nobly expressed; Jacques Deval's admirably constructed play, *Tovaritch*, which reveals the patriotism of Russian noble émigrés in a manner different from Alfred Savoir's *La Grande Duchesse et le Garçon d'Étage*; André Obey's version of Shakespeare's *Richard III*, which is a faithful translation of the principal scenes and which was fairly well acted by Charles Dullin; Marcel Achard's *Pétrus*, which is artificial and thin, but well acted by Louis Jouvet; Henry Bernstein's very successful *Le Messenger*, which is a variation of the Tristan and Iseult and Cyrano de Bergerac themes; Shakespeare's *Coriolan*, one of the three Roman pieces that he wrote after he had discovered Roman history in North's translation of Amyot's *Plutarque*; Henri de Rothschild's (pseudonym, André Pascal) and Maître Henri-Robert's *Pranzini*, a poorly constructed play dealing

with a famous murder trial of the 1880's; *La Famille Vauberlain*, another of the many farces of Paul Gavault (who rivals Pierre Veber in productivity), which centers about the legal paternity of twins, a subject formerly treated in a novel by José Théry, a lawyer; Georges Berr and Louis Verneuil's *Parlez-moi d'amour*, a pleasant but trite "triangle" play; Yvan Noé and Jean Alley's *Argent Comptant*, a fantastic and dull play about a penniless promoter; Charles Méré's *Passage des Princes*, a romance about Offenbach, written for the sole purpose of introducing his songs; Albert Acremant's 4-act comedy, *Le Carnaval d'Eté*, given at the Odéon, which deals with a Flemish business-man and Flemish festivals.—FRENCH FILM PRODUCERS continued, during the Winter season, to rely almost wholly upon the stage for their material, notwithstanding the critics' demands for the creation of a new scenario art. The outstanding French productions during that time were, according to H. L. Matthews in the *New York Times*, *La Maternelle*, dealing with children at a maternity hospital; *Boubouroche* and *La Paix chez soi*, both by Georges Courteline; Edouard Bourdet's *Le Sexe faible*, which has been transferred bodily to the screen; and *Les Aventures du Roi Pausole*, which was adapted from Pierre Louys's novel and which cost 12,000,000 fr. to produce. At the première of the latter there were disturbances caused by friends of the playwright who originally adapted Pierre Louys's novel to the stage in the form of a musical revue. "These people", says Mr. Matthews, "considered the film version unworthy of its stage predecessor".—THE RECENT FILMING of *Mme Bovary* has called attention to the discovery made by bibliophiles that there are two first editions of the novel, printed by different presses and on different paper.—FRANCIS DE CROISSET stirred up recently a violent controversy among the critics of Paris by sending to the *Paris-Midi* a vigorous protest against the "horrible" adaptation for the screen of the famous operetta, *Ciboulette*, which he wrote in collaboration with Robert de Flers. But the producers held that, since they paid him no less than 500,000 fr. for the rights to the operetta, they "ought to be allowed to do what they please with it".—H. L. MATTHEWS makes the following statement in the *New York Times* of Nov. 12: "All told, there are no less than 17 American films now showing in Paris, all in the original version".—RENÉ CLAIR's new film, *Le Dernier Milliardaire*, will have Max Dearly as chief actor.—FOREIGN PLAYS AND FILMS, produced in New York during the past quarter, include the following, with dates of presentation: Nov. 2, Jean Cocteau's "futurist" film, *Le Sang d'un Poète*, criticised as "eccentric" and lacking in ideas; Nov. 13, Jacques Natanson's play, *I Was Waiting for You*, adapted by M. Baker, criticised by Brooks Atkinson as "too remote and intangible to be betrayed into becoming a play"; Nov. 19, the Paramount's film, *Cradle Song*, adapted from the play by G. M. Martinez Sierra, called "distinguished" and "the cinema at its best," and *Mam'zelle Nitouche*, a charming film operetta in French; Nov. 25, the Italian-language film, *Passa l'Amore*, a musical comedy, which, though well acted by Armando Falconi and Paola Giorgi, is slow and uninteresting; Dec. 8, G. W. Pabst's film, *L'Opéra de Quat' Sous*, adapted from Bracht and Weill's *The Beggar's Opera*, which, though excellent satire, "retains a decidedly British flavor"; Dec. 9, *La Figlia del Dragone Rosso*, Clemente Giglio's dramatic spectacle in 16 scenes, relating a domestic tragedy of the World War, with repercussions 18 years after, which is well adapted from the radio to the stage; Dec.



24, *Mirages de Paris*, a musical film comedy in French, which is very amusing and well played by Jacqueline Francell and an excellent cast; Dec. 26, *He*, a film comedy based on Maupassant's *Le Rosier de Mme Husson*, gay, well photographed, and well acted by M. Fernandel and a fine cast; Jan. 7, the Spanish-language film, *La Sombra de Pancho Villa*, a sketch of the Mexican revolution from 1910 to 1914, called a notable contribution to Mexican pictorial history; Jan. 21, the Mexican film, *Sagrario*, in Spanish, which, though grim tragedy, reveals some progress in technique; and the drama, *Il Conte di Monte Cristo*, Giuseppe Sterni's Italian version in a prologue and 5 acts, well played by him and his Teatro d'Arte; Jan. 30, the Mexican film tragedy, *Profanación*, relating the *maldición* coming from wearing an Aztec warrior's necklace, which is amusing rather than gruesome.

ART AND ARCHAEOLOGY—THE OUTSTANDING EVENT in the art world during the past year was the opening on Dec. 11 of the William Rockhill Nelson Gallery of Art and Atkins Museum at Kansas City, Mo. This imposing building, erected and assembled at a cost of \$15,000,000, contains, among its many period rooms, French and Spanish-Italian ones. Among the artists represented therein are Caravaggio, Corot, Courbet, Daubigny, Daumier, El Greco, Ingres, Millet, Puvis de Chavannes, Tiepolo, Tintoretto, Titian, Van Gogh, Velasquez, Veronese and many others. The Nelson Gallery is also organized so as to represent the last word in an extensive art educational program, superseding the amazing number of buildings that have been erected in the past 20 years, such as the Metropolitan Museum, the Chicago Art Institute, the Pennsylvania Museum, the Toledo, Worcester, Springfield, Cleveland and other museums.—THE METROPOLITAN MUSEUM OF ART placed on exhibition, on Nov. 4, "two of the greatest treasures of the Russian national museum, the Hermitage in Leningrad", which it had purchased from the Soviet Government. These small paintings (22¼ inches high by 7¾ inches wide) are Hubert van Eyck's "The Crucifixion" and "The Last Judgment", forming a Diptych, which, according to Bryson Burroughs, Curator of Paintings, are "superb examples of early Flemish painting" and "grand monuments, indeed, of the art of the Netherlands."—THE SMITH COLLEGE MUSEUM OF ART, at Northampton, Mass., arranged during December a Degas show, in order to celebrate its new acquisition, "La Fille de Jephthé", which was painted by the artist in the 1860's and which he kept in his studio for more than 20 years, since it interested him greatly. More than 16 American galleries and collectors loaned works by Degas to the exhibition.—AUGUSTE RENOIR, like Bouguereau, is staging a come-back. After the Autumn exhibition of his works in the Orangerie in Paris, the Pennsylvania Museum of Art in Philadelphia held during December a display of 40 of his paintings along with 10 of Edouard Manet. Of Renoir's works three were loaned by the Louvre, 20 came from New York, 12 were owned by Philadelphians and the rest were assembled from other parts of the country.—DIEGO RIVERA's "The Portrait of America", consisting of 21 frescoes depicting historical scenes in the development of revolutionary traditions since Colonial times, is now complete in the New Workers School (51 W. 14th St., N. Y.). A farewell reception was given to the Mexican artist there on Dec. 5.—W. R. HEARST bought in November from two Parisian art dealers two 13th-century stained-glass windows for 130,000 fr. When he learned that they had been stolen from the Abbey Church

at Fécamp, which dates from 1175 to 1225, he took pleasure in returning them. The Chartres Cathedral leads all churches in France in the number of important stained-glass windows of the 13th century, *viz.*, 146, in which appear 1,359 pictures with about 5,000 portraits in all. Next comes Bourges, with 183 windows, but of which 50 or more are of a later period. Whereas the Abbey Church of St.-Denis possesses the most ancient stained-glass window bearing the portrait and name of its donor, that of Suger, 12th-century Abbot of St.-Denis.—THE AMBROISE VOLLARD COLLECTION OF MODERN FRENCH PAINTINGS, consisting of 42 canvases, was exhibited in New York during the latter part of November. Although it was heralded as "the most important art event of many seasons", critics found little to praise therein, being especially severe on the examples of Cézanne, Renoir and Degas who were supposed to be best represented since they were the collector's friends. Vollard is now a publisher as well as an author, his best known work, outside of his studies on the above three artists, being the *Réincarnation du Père Ubu* (1932, illustrated by Rouault), in which he gives vent to his Rabelaisian humor.—A NEW ITALIAN ART SCHOOL, headed by Capogrossi, Cavalli, Cagli and Scavi, is now proclaiming that the celebrated *pittura metafisica* of the Novecentists, so popular ever since the War, is a thing of the past and is even demanding that the heretofore revered masters, Carrà and De Chirico should "renew or retire". A return to Giotto, Masaccio and Piero della Francesca is the aim of this school, and it has for its slogan: "The maximum of expression with the minimum of means". To all of which Marinetti and his Futurists reply by defiantly hoisting the largest flag in the world (400 yards in size) over the building in Rome where they are holding their 25th annual exhibition.—LE CHÂTEAU MUSÉE DE CHANTILLY held in December an exhibition of crayon portraits by Louis-Carrogis Carmontelle (1717-1806), whom Grimm praised so highly in his *Correspondance Littéraire* (1763). Carmontelle was also author of *Proverbes dramatiques* (1768-1811); *Théâtre de Campagne* (1775); etc.—HENRI CLOUZOT, Conservateur du Musée Galliéra, organized recently an exhibition of French wallpaper in the 18th century, "la grande époque du papier peint", as he calls it in his interesting catalogue.—LANCRET's "La Fin de la Chasse", which was sold for 6,100 fr. in 1898, brought 210,000 fr. recently at the Hôtel Drouot. At the same sale Corot's "Intérieur de Ferme" was knocked down for 42,000 fr.—RAYMOND COGNIAF, Georges LeChevallier-Chevignard and Louis Réau published recently a work on Simon Lissim, the 35-year old Russo-French artist, who has created a new style of painting on porcelain for the Sèvres factory.—TWO FINE GALLO-ROMAN STATUES were discovered recently at Poncey-sur-Lignon, near the source of the Seine, thereby giving partial confirmation to the tradition that one of the most important Gaulish temples existed there. The statues, which have been donated to the Museum of Gallo-Roman Antiquities at St.-Germain, represent a dancing faun and a goddess standing in the prow of a vessel. Excavations are now being made for the remains of the temple.—WORKS OF ART that brought the highest prices at recent auctions in New York include the following: Nov. 16, El Greco's "St. Thomas" (executed 1600-04), \$12,000; Nov. 24-25, sale of the T. F. Ryan Collection: Rodin's marble bust of "Napoléon Enveloppé dans son Rêve", \$7,000; Sorolla's "Oxen Drawing Sailboat: Valencia", \$2,500, and "Valencian Fisherwomen", \$2,000; Francesco

Laurana's bust of a "Princess of Aragon" (15th cent.), \$102,500; "Prince of Aragon", a bust attributed to Laurana or Pietro da Milano, \$16,000; Alonso Cano's statues of "Sta. Teresa d'Avila" and "San Pedro d'Alcantara" (17th cent.), \$10,000 each; Michel Colombe's marble "Pietà" (15th cent.), \$1,700; Brussels Gothic tapestry, "Pietà", after Maître Philippe, \$11,000; Nardon Penicaud's 12 Limoges painted enamel plaques of the Passion (16th cent.), \$12,000; J.-A. Houdon's plaster bust, "Une Fillette Inconnue" (1779), \$7,500; a 13th century bronze and Limoges enamel chasse, \$6,200; Jean Limousin's Limoges enamel plate portraying stag hunts of the King of France (16th cent.), \$6,200; Penicaud's Limoges enamel triptych of the life of Christ, \$4,000; the same artist's "The Entry into Jerusalem", \$6,750; Leonard Limousin's Limoges enamel portrait of "Charles Comte de Montpensier, Connétable de Bourbon", \$4,600; Monvaerni's Limoges enamel, "The Crucifixion", \$3,250; Antonio Rossellino's marble relief, "Madonna and Child", \$4,750; Leonard Limousin's 14 Limoges enamel plaques, "Little Passion" (1533), after wood-cuts by Dürer, \$3,850; Giovanni Antonio Amadeo's marble statuettes, "Two Angels in Prayer", \$3,400; a bronze "Crucified Christ", by a follower of Giovanni da Bologna, \$3,000; Barberini's carved walnut cassone (Florentine, 16th cent.), \$5,250; a 13th-century bronze and Limoges enamel colombe, \$4,900; Dec. 14, Corot, "Le Torrent Pierreux (Crépuscule)", \$1,800; Jan. 18, Millet, "The Knitting Lesson", \$16,000; P.-E.-T. Rousseau, "River Landscape", \$3,000; Diaz de la Peña, "Landscape with Hunting Dogs and Figure", \$2,700; equestrian portrait of "Don Juan de Zuniga, Conde de Miranda", (Spanish, 16th cent.), \$1,350.—ART EXHIBITIONS held in New York during the past quarter include the following (with dates of opening): Nov. 1, Serge Lifar's collection of paintings, etc., called "25 Years of the Russian Ballet", in which the Latin countries were represented by Matisse, Picasso, Bauchant, Braque, Chirico, Cocteau, Derain, Rouault, Marie Laurencin, Léger, Bérard, Juan Gris, Sert, etc., and which was purchased by the Wadsworth Athenaeum of Hartford, Conn.; Nov. 7, Paintings by Courbet and Delacroix; Nov. 9, Sylvain Sauvage's illustrations for *The Queen Pédauque*; Nov. 13, Paintings by Utrillo; Nov. 16, Paintings by the École de Paris; Nov. 17, 58 pieces of sculpture by Brancusi; Nov. 21, Paintings by Salvador Dali, surréaliste; Nov. 23, "Modern French Paintings" at the Museum of Modern Art, containing works by Bonnard, Braque, Chirico, Derain, Dufy, Friesz, Picasso, Vlaminck and Vuillard; Nov. 25, Water-Colors by Cézanne; and Drawings by the Mexican, Orozco, and the Ecuadorean, Egas; Dec. 2, Paintings by Henri Burkhard; Dec. 5, Gouaches by Jean Lurçat; Dec. 6, Oils by Artists of 13 Nationalities, of whom the French were Brabo, Doumergue, Legrand, Marembert and Vlaminck, and the Spanish, Pruna; and "French and Italian Primitives", consisting of Corneille de Lyon and Neri di Bicci; Dec. 11, "18th Century French Art", containing works by Hubert Robert, Moreau, Mandevare, Lallemand, Bellanger, Gadbois, Genin, Boucher, Desrais, Massard, Oudry, etc.; Dec. 14, "A Mural Panel and Drawing from the Life of Jeanne d'Arc" by Maurice Boutet de Monvel; Dec. 16, "Lithograph Posters" by Toulouse-Lautrec; Dec. 17, "Paintings of the Madonna", including Murillo, Bernardino Fungai, Andrea di Bartolo, Jacopo del Sellaio, Catena, etc.; and "Italian Primitives", including Bartolomeo di Giovanni, Neri di Bicci, Baldassare d'Este, Andrea di Niccolo, Sano di Pietro, Giovanni di Paolo, Cosimo

Roselli, etc.; Dec. 23, Water-Colors by Suzanne Duchamp; Dec. 24, Drawings by Fragonard for Ariosto's *Orlando Furioso*; Dec. 27, Water-Colors by Mario Toppi, an Italian peasant; Jan. 6, Paintings by Joan Miro; Jan. 12, Oils by Jacques Villon; and "Compositions", also in oil, by Jean Hélion; Jan. 13, "Old Masters", including Pier Francesco Fiorentino, Bronzino, François Clouet, Morretto da Brescia, etc.; Jan. 15, "International Exhibition of Theatre Art", from 13 European countries, Italy being represented by Sebastiano Serlio, Primaticcio and Bernardo Buontalenti of the 16th century, and Sabbattini, Vigarani and Bibiena of the 17th century, and France, by Braque, Chirico, Derain, Léger. Perdriat, Picasso, Segonzac and Survage; Jan. 17, "Two Portraits of Hindu Potentates" by Bernard Boutet de Monvel; Jan. 18, "Panitings of Morocco" by Edy Legrand; Jan. 23, 26 oils by Henri Matisse.

MISCELLANEOUS—THE AMERICAN IRISH HISTORICAL SOCIETY held its 36th annual dinner at the Hotel Astor, New York, on Jan. 27. The speakers were Hon. Bainbridge Colby, former Secretary of State, whose subject was "Thomas Francis Meagher"; Padraic Colum, "Progress in Recent Irish Writing"; and J. L. Gerig, "Recent Developments in the Field of Irish Studies". President-General James McGurrian presided.—DR. A. HAMILTON RICE has been elected President of the Museum of French Art (22 E. 60th St.) to succeed the late Ormond G. Smith. Jean Tillier, President of the French Chamber of Commerce in the United States, has been elected President of the Alliance Française of New York to succeed Frederick Starr.—A MAP believed to have been used by Marco Polo on his expedition into Asia, was discovered recently by Lawrence Martin, Chief of the Division of Maps of the Congressional Library. The map was apparently designed by Moretta Polo, daughter of the explorer, and shows the great wall of China, which was not mentioned in the latter's journal.—JULES ROMAINS' *Passion's Pilgrims*, which forms the 3rd and 4th panels of his *Men of Good Will*, was issued on Jan. 30 in New York, in an English translation. The 5th panel, *Les Superbes*, has appeared in France.—THE PALACE OF THE LEAGUE OF NATIONS, which will cost \$5,000,000, is now nearing completion at Geneva. John D. Rockefeller, Jr., gave \$1,000,000 for the Library, which forms one wing of the building, and James Forstall, another American, donated much of the land adjoining it. The dimensions of the Palace are said to equal those of Versailles.—RAYMOND RECOULY, in an article entitled "Un Outrage à Trianon", has joined Pierre de Nolhac and other writers in denouncing the Rockefeller restoration of Marie Antoinette's *Hameau*. But the architect in charge of the work, Patrice Bonnet, replies with equal vigor that the buildings as they formerly existed were reconstructed under Louis-Philippe and that, in his restoration, he has faithfully followed the original, 1786, plan of Richard Mique, who was general superintendent of buildings for the Queen.

J. L. G.

